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# The American Magazine of Art

## September 1933

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Photograph by Lewis F. Woltz

G. Smillie: *The Hudson at Hyde Park*  
Collection of Franklin D. Roosevelt



# THE AMERICAN MAGAZINE OF ART

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## Reconstruction

We are all conscious today of the great reconstruction works that are going on under the enlightened leadership of President Roosevelt. These have to do with economic, productive, and distributive matters of grave concern to every man, woman, and child of the nation. They involve our means of earning a living, our means of getting about, and our means of transporting the products of one community or region for the use of people in another. Further, they involve a reconstruction of our way of thinking about many of these important subjects. Old systems of economics are being judged and found wanting; courageous experiments are being made that may revolutionize our prevalent ideas and methods, affect what we eat and wear and how we shall be able to pay for even the most usual things of life.

And they affect much more than this—reconstruction in its full sense goes much further. It makes us reconsider not only the physical things which affect our physical comfort and existence, but also our attitude toward these things and our daily lives. It involves not only the means of earning a living, but also *living* itself—true living in the tremendous sense that Emerson, Thoreau, and Carlyle realized, whose works we are beginning to see in a fresh light.

The greatest task that we have before us—far greater, even, than those concerned with physical well-being and economic systems—is that which concerns our lives as complete individuals, whole men. Unless we can enrich ourselves, develop our sense of the imperative needs of our natures for creative activity, then all the solution of economic and distributive problems will be in vain. All the hard-won extra hours of leisure will be but an increased danger leading towards mental and spiritual disintegration, unless we can develop a philosophy of life and a “standard of living” by which we can make wise use of them. Mere idleness has no essential value, nor the doing of things because there is nothing else to do. Time is so precious and so fleeting and so final that our greatest responsibility should be to use it wisely and constructively.

FREDERIC ALLEN WHITING

## A Step Up

The works of living American artists may now be seen in surroundings as eclectically sumptuous as the background usually associated with the display of ancient, mediaeval, and Renaissance objects in the more expensive dealers' galleries and the great museums. The Grand Central Art Galleries, whose membership includes many of the best-known conservative artists of the day, recently leased the former Union Club building and opened it as a branch. In the almost ideal location at Fifth Avenue and Fifty-first Street, the Galleries' record of sales during its ten years of operation should be readily maintained and even increased.

After the past season, one of the dullest the art world has ever known from the viewpoint of sales, it must have taken real courage and foresight for the Galleries to thus extend their activities. Every one hopes that this step may be the first indication that the depression is on the wane in the art world and that the coming season will show steady and not too gradual improvement, particularly in the sale of the work of our own artists.

## Flood Tide

“Everything indicates that we stand at the floodtide of Fine Art in America; and if so we should prepare for it.” Thus, in 1900 the International Art Association heralded an American art, and offered the people its *University Lessons on the Fine Arts*. “As every one knows,” the announcement said, “Americans have hitherto been busy, making those industrial and commercial achievements that have become the surprise of the world. But having thus earned our leisure we may and certainly shall proceed to rival Europe in its higher culture, of which art is a chief element. Our artists have been trained abroad to create art, and now need nothing so much as a public at home trained to appreciate art.”

How gradual are the tides of art! With few exceptions what was said thirty-three years ago might have been said yesterday. There is the same note of hope for a great national art, the



same rivalry with Europe, the same newly earned leisure (now nearer than ever), the same lack of widespread art appreciation. With ample excuse some one might today use the very words of John C. Van Dyke, then Professor at Rutgers College: "Of those intelligent Americans who visit the galleries, not one in ten is able to tell a good picture from a bad one. They neither know how to look nor what to look at, nor have they any standard of judgment except that of their own individual fancy, which is oftener wrong than right."

And yet progress has been made that much more than compensates for the increase in population since 1900. But progress is something that we usually see developing in the near future more favorably than it has in the recent past. The flood tide of yesterday is today's ebb. And tomorrow alone will see what we hope for most.

## Personalities in This Issue

DOROTHY GRAFLY, art critic of the Philadelphia *Public Ledger*, has written frequently on sculpture and the graphic arts for this magazine. Her knowledge of the arts she comes by naturally; her association with her father, Charles Grafly, the late sculptor, led her on to wide study in the museums of this country and Europe, long after her formal education was over.

F. A. GUTHEIM, writing in this issue of "Modern Architecture under the Nazis," is indebted for some of his information to Henry Wright and Catharine Bauer. The opinions in

the article, however, are entirely those of the author. Mr. Gutheim has been occupied for some years in research in the subjects of town and regional planning; the former particularly is, of course, closely connected with architecture.

MAURICE GNESIN is Director of the Goodman Theatre of the Art Institute of Chicago. His paper, published in this issue, was delivered before the twenty-fourth annual convention of the American Federation of Arts, held last June in Chicago.

JOHN WOODMAN HIGGINS, President of the Worcester Pressed Steel Company, was one of the very first industrialists in America to realize the connection between art and industrial design. The Higgins Armory, housed in the office building of the Worcester Pressed Steel Company, and its function are mentioned in Mr. Higgins' article in this issue. The paper was delivered at the last convention of the American Federation of Arts in Chicago.

WALTER F. ISAACS, who writes of "Art and the Creative Process" in this issue, is head of the Department of Art in the University of Washington. After taking his B.S. in Fine Arts at James Milliken University he went on to study at the Art Students League of New York, the Chicago Art Institute and the Paris Academies. An article by Mr. Isaacs, "What's in a Picture," appeared in the *Atlantic Monthly* for May, 1926. He is also the author of *The Painter Looks at Nature*, one of the University of Washington Chap Book Series.

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# THE PRESIDENT'S COLLECTION

## SHIPS AND THE SEA

A man's hobbies and his occupation do not always supplement and balance each other. Many men make their hobbies a refuge from unsatisfactory and futile reality. Yet occasionally it happens that a man can turn from his formal routine of work to an activity which is not so much an escape as a fulfillment of his interest in another direction. So it seems to be with President Roosevelt. We have all read brief mention of his collection of marine prints, pictures, and ship models, but we have not known how he was first impelled to begin the collection. After all it was not too much to expect that his collecting urge has paralleled his other chief interests and has grown to supplement his work and his play.

When he was first sailing in the summers at Campobello his interest in pictures of ships and the sea began. Just as his love of sailing continues, as we all know from his brief vacation on the *Amberjack II*, so does his pleasure in the collection. As Assistant Secretary of the Navy in Wilson's administration he proved that his sound knowledge of our Navy and its needs had not been obscured by a romantic love for sail alone. The President's collection of pictures and models assumes greater importance when we know that it has as background an important naval library that includes, as well as books, many manuscripts, letters, and documents having to do with the development of the United States Navy.

There are today about fifteen hundred prints and paintings in the collection. One wall of a hall in the Roosevelts' Hyde Park house is hung with old cartoons showing how the public press has reacted to our Navy in times past. Most of the collection still remains at Hyde Park but a part of it has been installed in the White House. Three rooms in particular have been decorated with the President's own things: his bedroom, his study, and his office.

Among the paintings now in Washington is one familiar to all of us through reproduction, Gordon Grant's "Old Ironsides," published a few years ago. Other oils there are, some of which would be a credit to any folk art collection, "portraits" of famous old frigates, barques, and clippers; and still others, evidently done during the Great War, of comparatively modern destroyers, cruisers, and battleships. Among the Currier and Ives prints in the White House are those of the "Three Brothers," "Sweepstakes," and the "British Queen" as well as those

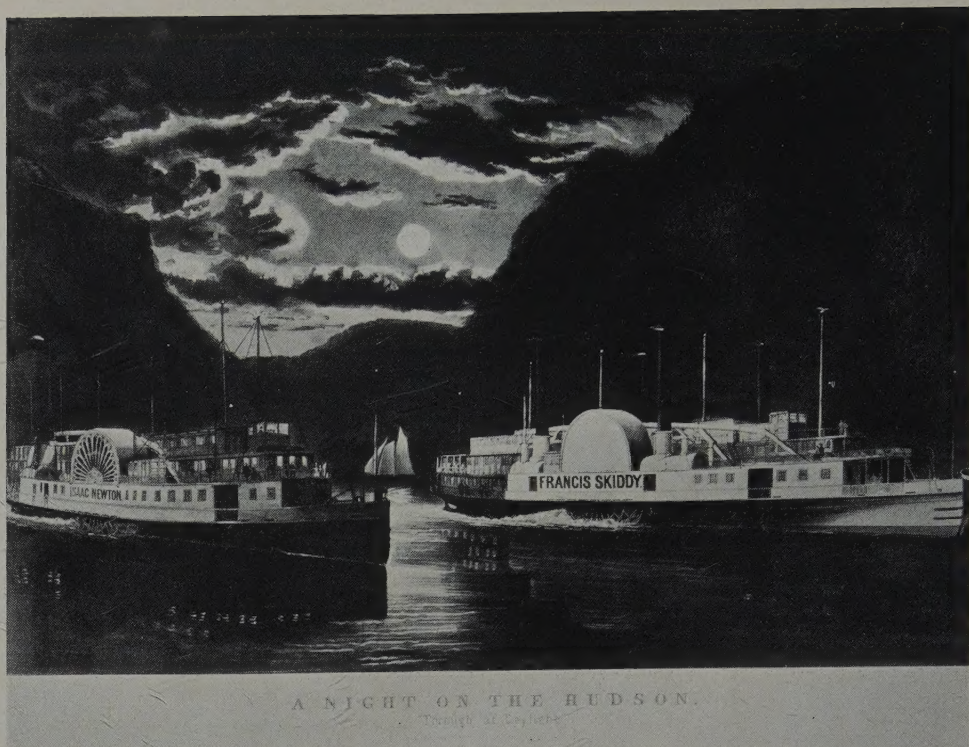
in the President's office which deal with the Hudson River, particularly in the vicinity of Hyde Park.

That the President likes to live and even to work with his prints around him is sufficient indication of his attitude toward them. Those that hang in his spacious circular office are quite as important as pictures as they are as records of times and places. The most dramatic of those reproduced here is "A Night on the Hudson—Through at Daylight" (Currier and Ives) made in the days when steam navigation had just won its sure place on inland waterways. Another of particular interest is "View on the Hudson at West Point" (Lyon and Company).

That the collection is more than a polite pastime seems to be indicated by the pleasure the President has taken in bringing it together, as well as in possessing it. On more than one occasion Mr. Roosevelt has been late for an appointment because he was lured into a print shop or an auction room. While Governor of New York his time was nearly as closely scheduled as it is these days. There was one incident when he had an engagement with a most important personage at four o'clock preceded by a dentist appointment at three. Everything was nicely calculated so that Mr. Roosevelt could be driven from one to the other and arrive punctually. At quarter past four the personage began to be a little restless. Nothing but a skillful corps of secretaries could have kept him there until five fifteen. The personage was on his way out when the Governor arrived with a print or two under his arm and an explanation all ready. He had seen some likely items in a print shop window, stopped his cavalcade, alighted, entered the shop, browsed, talked, and lost all track of time. But he had found a print or two that he wanted. Rumor has it that the personage has now taken up collecting himself and is also late to important appointments occasionally.

During the past six months there has been no time for auctions and none for browsing. But even in days devoted to "first things first" one of the President's personal secretaries goes through all auction catalogues and mentions items that he has learned are desirable. The President is not unduly impressed by high price—he does not buy the most expensive ones. He simply wants what he likes and what will round out his collection. The accompanying illustrations are sufficient proof of quality.





A NIGHT ON THE HUDSON.  
Through the Narrows.

*Photograph by Lewis F. Woltz*

*Currier and Ives Print, Collection of Franklin D. Roosevelt*





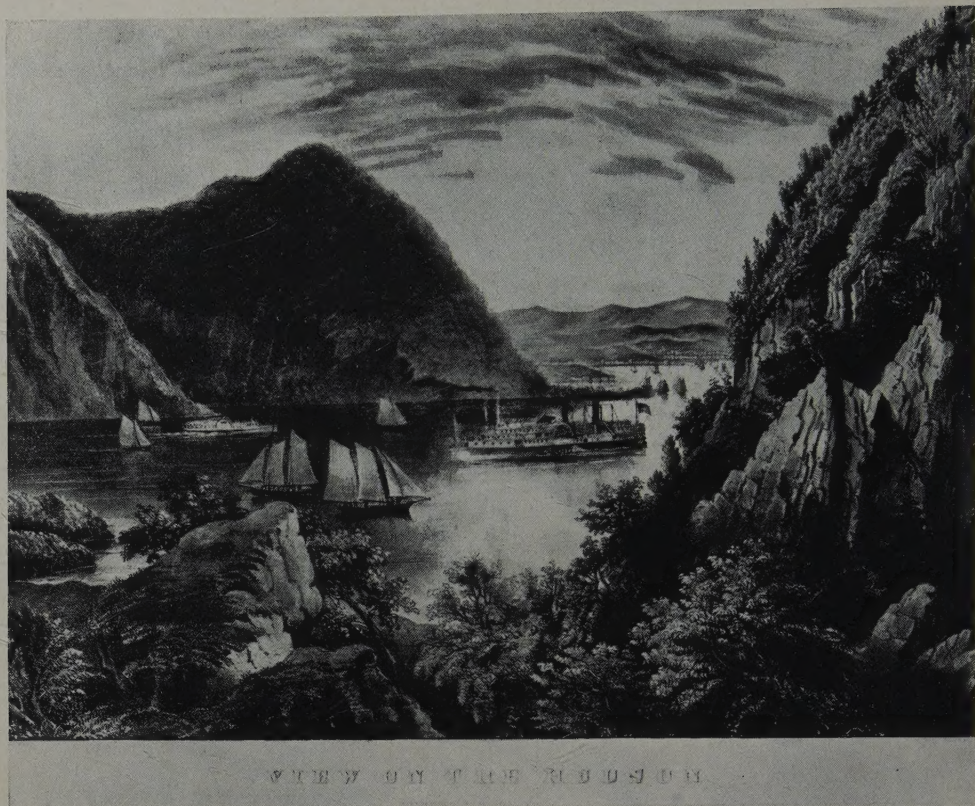
VIEW ON THE HUDSON AT WEST POINT.

Published by L. F. Woltz, 147 Street M. N. Y.

*Photograph by Lewis F. Woltz*

*Print by Lyon and Company, Collection of Franklin D. Roosevelt*

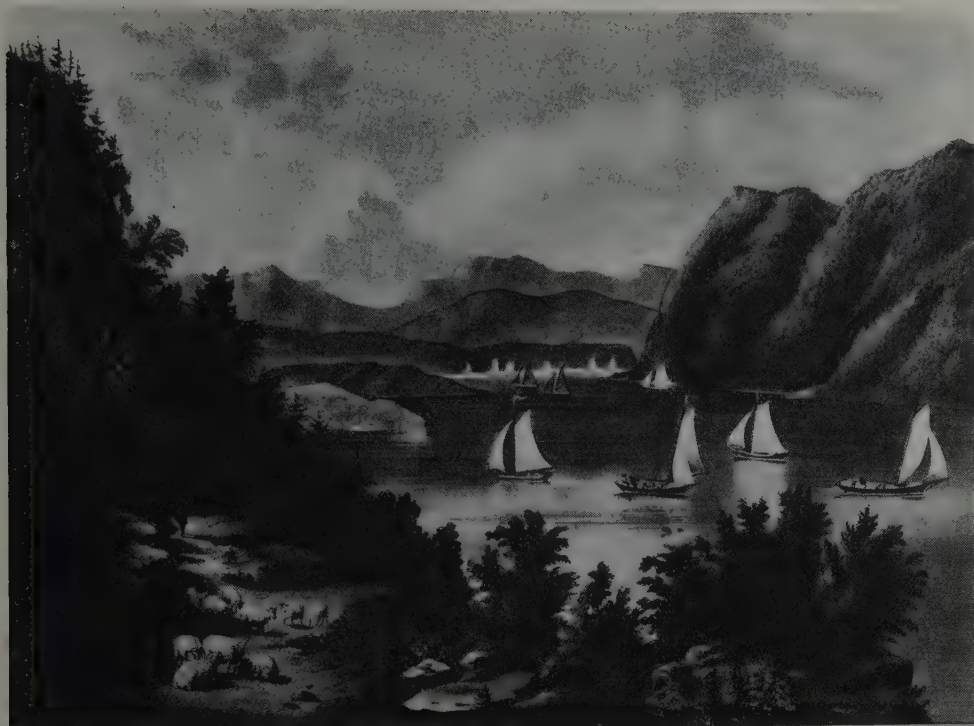




*Photograph by Lewis F. Woltz*

*Currier and Ives Print, Collection of Franklin D. Roosevelt*





*Photograph by Lewis F. Woltz*

*Currier and Ives Print, Collection of Franklin D. Roosevelt*





*Photograph by Lewis F. Woltz*

*Currier and Ives Print, Collection of Franklin D. Roosevelt*



# SCULPTURE AT PHILADELPHIA

## THE SAMUEL BEQUEST

BY DOROTHY GRAFLY

An international sculpture exhibition which presents a new attitude toward solving the old problem of the competitive commission has been assembled jointly by the Fairmount Park Art Association, the Pennsylvania Museum of Art, and the Philadelphia Art Alliance, to meet the requirement of an international competition contained in the terms of the Samuel bequest, a sum exceeding seven hundred thousand dollars. The income from this fund is to be devoted to the erection of a series of statues, dealing with American historical characters or events, and stretching along the east bank of the Schuylkill River in Fairmount Park.

No sculptural project within recent years has posed so many problems and stirred so much discussion. According to the terms of the bequest the sculptural groups should be placed at hundred-foot intervals along the river embankment. This stipulation, recalling too vividly the layout of Berlin's Sieges Allee, constituted a problem that had its inception some fifteen years ago when an architect, Edgar V. Seeler, and a sculptor, Charles Grafly, were asked to prepare a comprehensive plan for the general layout. The plan, carefully developed, was never carried to fruition, and the entire project was pigeonholed until after the death of J. Bunford Samuel, husband of the testatrix, who, with his own funds had erected a monument to Karlsefni, the work of the Icelandic sculptor Einar Jonsson. This statue, a single standing figure on a simple pedestal, Mr. Samuel intended as a prototype of what should be erected in future at the specified intervals on the river bank.

Last fall there was completed on the bank the first of three proposed basins, designed by the architect Paul P. Cr  t as part of the formal treatment of the area in question. No sculptor worked with the architect in the formulation of the plans, which are primarily architectural and Renaissance in character. Each basin will have two terminal bays within which space has been set aside for sculpture, three groups to each bay—a total of eighteen monuments. The first basin only has become an actuality.

From the present international exhibition of sculpture at the Philadelphia Museum of Art, the first six statues may be commissioned, not on the basis of designs prepared for the particu-

lar project but upon the general ability of the sculptors, as exemplified in their several contributions.

Years of experiment with the old-style sculpture competition that required artists to prepare small models for specific monuments have yielded in America a crop of tin soldiers, soldier equestrians, and portrait statues which time, in its ruthless passage, tends to render ridiculous. The choice of a sculptor on the basis of general ability offers a new and hopeful turn of the lay mind, for the choice, as in the Samuel memorial bequest, is vested in a lay jury.

That opportunity for such choice should include the work of Europeans was specified in the terms of the bequest, and an international exhibition of sculpture is the answer.

Considering this exhibition in the light of its purpose is a very different matter from enjoying it as a sculpture show. From the latter standpoint it has attracted deserved and widespread attention. The outdoor placing of the various works has been accomplished with taste and appreciation for the character of each composition. Installation on the great staircase within the Museum is noteworthy and impressive.

The catholicity of the exhibition is pronounced. Care has been taken to include all phases of contemporary sculpture from the most abstract to the most realistic; compositions by Brancusi, J. Wallace Kelly, and Jacques Lipchitz representing the former, and such carefully naturalistic compositions as La  ssle's "Turkey," and the many athletes by R. Tait McKenzie upholding the latter trend. As a whole the exhibition presents two opposite phases: first an ambitious collection of contemporary works which may be studied as a fairly representative cross-section of what is transpiring in the field of sculpture; second, the task of discovering from among these many art personalities a possible six best equipped to produce the type of sculptural design that will fit comfortably within the formal Renaissance architectural setting already provided on the river front.

It is an interesting and somewhat contradictory commentary that although through this international exhibition sculptors are, perhaps for the first time in this country, to be judged competitively on general merits, they are still



to be hampered and limited by an architectural setting, definitely period in style, and quite beyond their power to mold or adapt.

Through the acceptance of an overwhelmingly architectural treatment of the river bank site, the Samuel Memorial Committee automatically narrows its choice of sculptors to such men as show ability to adapt their ideas to the ideas of others. Whether or not genuine creative spirit can be so limited remains perhaps the most unanswerable of the many problems. The architect's answer is yes. The sculptor's answer is no.

Meanwhile the public is caught in a net of bewilderment. Nurtured on the thought that a competition must be based upon definite models for a specific project, it fails generally to understand how sculptors may be otherwise chosen. Is it possible, it questions, that an animal sculptor can produce an historical group, or that the perpetrator of simpering garden babies can cope with a portrait statue?

Fortunately the general character of the exhibition has almost precluded garden inanities. It revels in nudes, some robust, others emaciated; in groups, animals, monumental suggestions. Of the latter there are, perhaps, too few. One finds reliefs from Maurice Sterne's Rogers Kennedy Memorial in Worcester; reliefs for Radio City doors by C. Paul Jennewein; reliefs for the Folger Shakespeare Library in Washington by John Gregory; a seated portrait statue of Cardinal Gibbons by Lentelli; study compositions for symbolic monuments by Gustav Bohland and J. Otto Schweizer; a tasteful adaptation of the Gothic in a portrait statue of Bishop White by Walter Hancock, and other scattered contributions.

How the exhibition has bewildered the intelligent public is well expressed in a letter written by a Philadelphian, Wilson H. Pile, to the *Public Ledger*. Here are a few excerpts: "To mention the Samuel Fund, the very thing this exhibit is for, makes one suddenly come to a full stop. To choose from these samples a fitting sculptor to create an American historical group or figure—hardly a thing here gives the least hint of any of the artists' fitness for such a task. . . . The most interesting works . . . are either nice puzzles in composition deftly solved, or the pure joy that comes from beholding the beauty of the human body."

After paying tribute to the fine placement of sculpture on the terraces and in the court, Mr. Pile writes: "The very variety of good, bad, and indifferent only adds to the excitement. It is a great idea, splendidly carried out." But he concludes: "It's a great puzzle, an exciting one, too, and I'm still all dizzy—for my reason says this exhibit is a flat failure, of no use for the purpose it is supposed to serve; and yet I know that it is a wonderful success—a great stimulus to mind and soul."

Quite apart from the ultimate decision of the Committee in its choice of sculptors, the international exhibition has accomplished one important objective—not, however, its primary one. It has taught the public to think of sculpture not in terms of isolated pretty pieces to be liked or not according to individual choice, but as an art with a purpose, and an art that must serve that purpose. Should nothing more be accomplished; should no sculptor be chosen from the present aggregate, the exhibition will still have justified itself.

While one may hope that American artists be given the major part of the commissions, it would be myopic to pass over lightly the merits of such European competitors as Carl Milles, Ernst Barlach, Georg Kolbe, Maillol, and Despiau. Although it was financially impossible to bring from Europe examples of foreign contemporary sculpture, every effort was made to cull from American sources representative compositions by some of the leading European sculptors. Emphasis has necessarily been placed upon men whose accomplished work has given them precedence, but the exhibition yields its surprises in the able work of younger and less well known American sculptors, such as Harry Rosin.

As a basis for choice the Committee has before it the work of seventy-eight sculptors, of whom more than twenty are foreign. Of particular interest to sculptors, and especially to the rising generation, is the fact that the Ellen Phillips Samuel Fund does not stop with the erection of the series of historical statues on the river bank. Once that large project is completed, the income will be released to provide groups untrammelled by restrictions, to be commissioned by the Fairmount Park Art Association.





GASTON LACHAISE: WOMAN

Big, buxom, and voluptuous, this sculptor's interpretation is typical of his treatment of the female nude. There is full appreciation for the rotundity of body forms in all that Lachaise produces. "Woman" is seen in her outdoor setting.

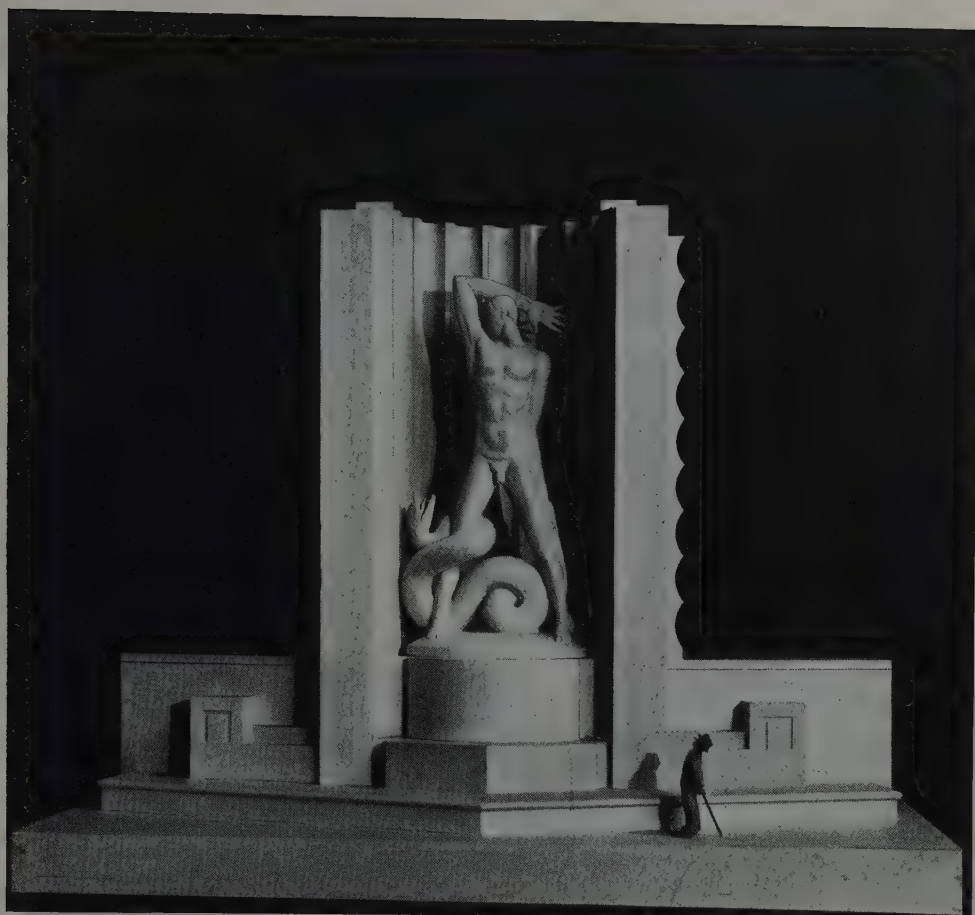




GUSTAV BOHLAND: SPIRIT OF MODERN PROGRESS

Effective union of architectural and sculptural elements may be found in this sketch for a symbolic monument. The composition shows how architectural treatment, when thought out jointly with the dominant sculptural idea, can add to the spirit of the conception.

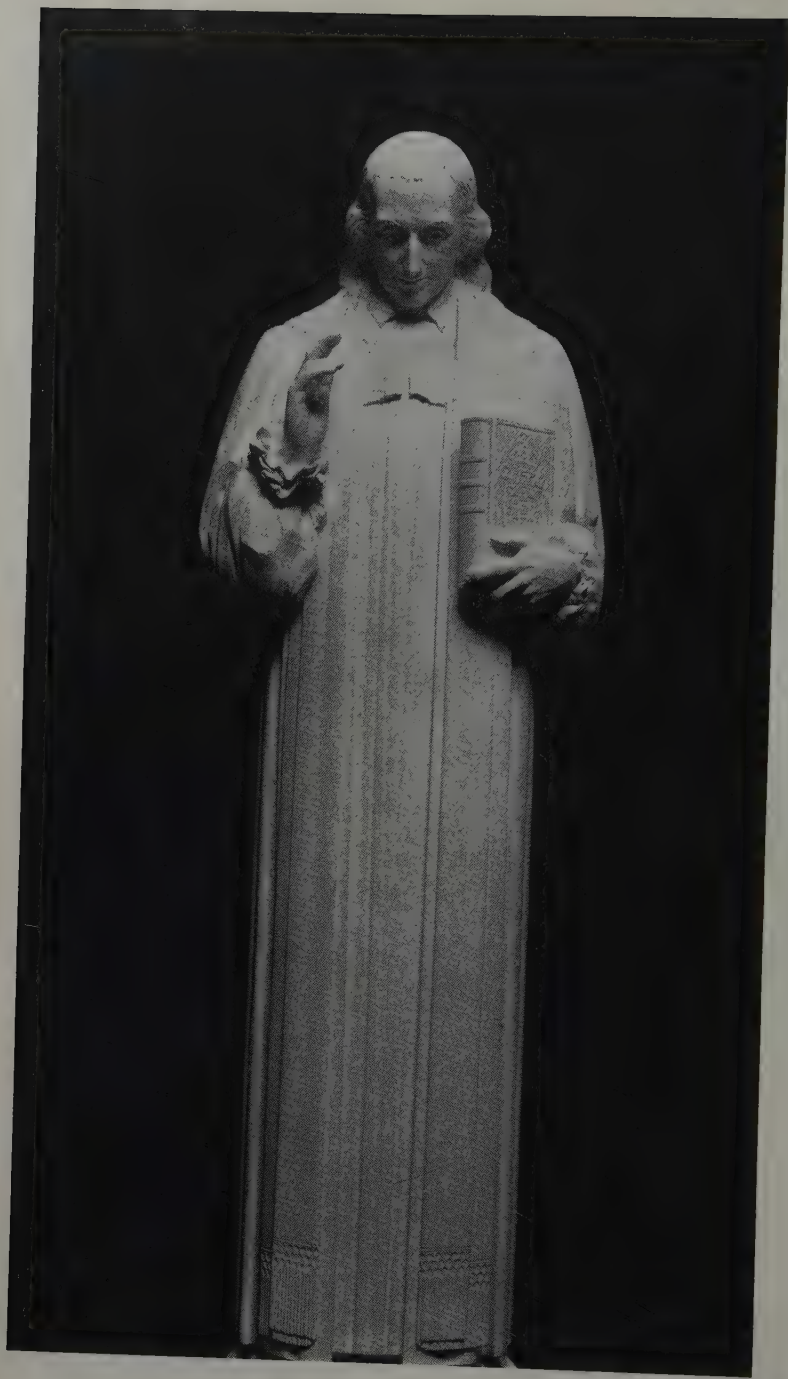




JOHN STORRS: KNOWLEDGE COMBATING  
IGNORANCE

John Storrs' design for the Hall of Science at the Century of Progress Exposition at Chicago is among the examples of architectural and monumental sculpture now on view at the Pennsylvania Museum of Art in competition for six commissions to be placed under the Samuel bequest. The tiny man at the foot of the Storrs group gives the scale.





WALKER HANCOCK: BISHOP WHITE

This statue, designed to take its place in the Gothic chapel of the Divinity School of the Protestant Episcopal Church in Philadelphia, reveals the type of sculptural treatment particularly suited to a definite period environment and a specific architectural placement.





LOUISE CROSS: PLAY

Among the less massive and more decorative contributions is this study by Louise Cross. While the first purpose of the exhibition is to choose sculptors capable of producing historical groups, it includes many charming or bizarre pieces that are in no sense monumental.

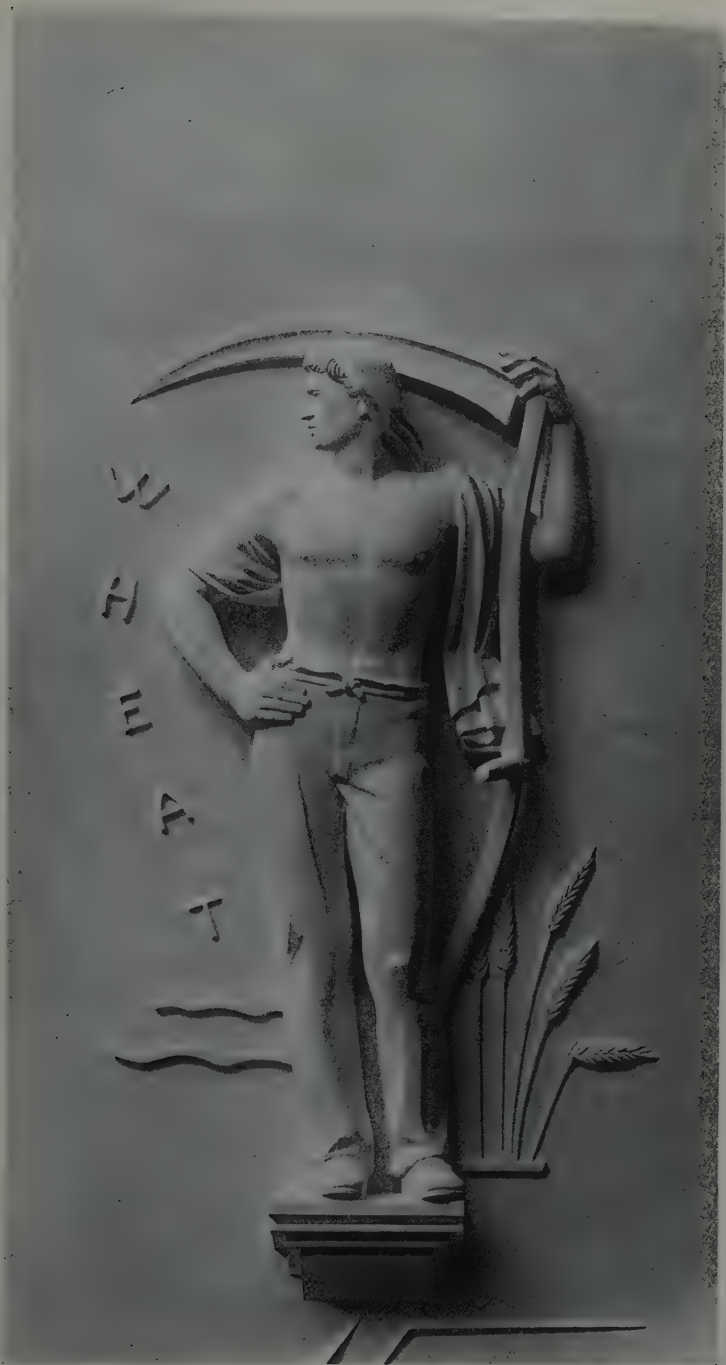




WILLIAM ZORACH: MOTHERHOOD

In its outdoor setting with the Museum for background, "Motherhood" by Zorach offers an excellent example of sculptural design adapted to stone technique. This trend, felt in all the Zorach compositions in the exhibition, is effective for outdoor placement. Its severe simplification, without actual abstraction, lends it monumental feeling.





C. PAUL JENNEW EIN: WHEAT

Among the sculptor's contributions to the competitive sculpture exhibition is one of a series of reliefs of strong architectural flavor designed for a door in New York's Radio City.

# ARCHITECTURE AND THE NAZIS

BY F. A. GUTHEIM

Although the rationalized modern architecture of Europe, which has generally found its most successful expression in Germany, has ample precedents extending back to the very beginnings of the present century, it may be regarded as essentially a post-War development. In the great volume of suspended building operations following the liquidation of both credit and labor after the War, two new types of buildings emerged, new in their functions and quite unsuited to treatment in traditional styles: low-cost housing and buildings to meet new economic purposes—factories, offices, and stores and the varied equipment of metropolitan life. It is pertinent to add that among those forces tending to strengthen and nourish modern architecture were a strong sense of the growing inadequacy of the old system of building forms, an issue that had been debated academically for several generations previously, and the variety of new architectural building problems presented by a changing economic and social order. To these, most certainly, must be added the rapidly expanding technical and engineering facilities for modern construction, the necessity for rigid economies and efficient results, the development of many new building materials of great usefulness and potential beauty, precision workmanship and the impact of mechanical devices and fabricated methods upon old building customs.

Under such impulses new architectural forms were created with accelerating momentum. One should not suppose, however, that the new buildings were simply a cold result of the mechanical development of circumstances. Behind them were warm human purposes and many years of creative effort. Revulsion against the system that produced the War brought about in Germany not only a new political order but a new way of life, radically different in point of view from that which prevailed before the War. The predominant attitude of the new generation was expressed in the slogan *die neue Sachlichkeit*: the new objectivity, the new factualism, the new sense of reality. This phrase of art criticism was not limited to architecture or even to the arts: it was an indication of a change in the cultural climate. This new aesthetic of unromantic objectivity sought expression in simplicity, in the fundamental building form—the cube. The use of large areas of concrete, of glass, the flat roof and clarity of fundamental expression were elements of the new architecture. Be-

yond the post-War reaction were strong impulses which were closely related to modern architecture. The generation that produced the overstuffed dentist's parlor, the ottoman and the whatnot, and rejoiced in the gloomy "coziness" of residence interiors, had passed. Instead, the congestion of urban life with its unhygienic, airless, and cramped conditions—the general result of the sporadic and unplanned metropolitan growth of the preceding century—gave way to a great outdoor movement of sport, characterized by the development of hiking clubs, the demand for parks, and the more general participation in out-of-door life. This renaissance of ideas and behavior found architectural expression in a new simplicity and uncluttered dignity of building, in which homes were again spacious, even the cheapest near gardens and parks, and amply supplied with light and air. The ample fenestration was a direct response to this almost universal desire for spatial freedom. In shops as well the importance of light and air, the need for a rational organization of goods for storage, display, and sale, further emphasized the values of new architectural forms. In factories and workshops the demand for humanized working conditions produced a similar result. And in that multitude of new buildings, created out of new social needs: cinemas, employment offices, trade-union headquarters, new government buildings, new types of schools, public baths, hospitals, crematoria, stock exchanges, abattoirs, offices, the identical fundamental impulses may be easily detected. When new human desires and biological necessities asserted themselves so vigorously, it was no wonder that architectural forms evolved for quite different purposes, which relied for success entirely upon formal aesthetic considerations, failed to find favor. Instead, architects bent their efforts to the fresh task of inventing new forms, equally beautiful as the old ones for their specific purposes.

Although to fresh eyes the simple forms of modern architecture may often seem barren, they are far from sterile. The direct emotional response to buildings, the feeling one obtains from approaching a building directly, of adjusting one's self to its proportions, and entering a three-dimensional work of art, is worth consideration. How does the designer of modern German architecture achieve his effect? What makes modern German architecture great architecture—for such it unquestionably is? Let us





*Wertheim's Stores, Berlin, 1904. Adolf Messel, Architect*

*Sharply breaking away from the prevailing eclectic styles, Messel created the basic type of modern retail store. Large glass areas, chaste subordinated detail, and refined proportions and design characterize this pioneer building. Such an articulation of a fresh solution in the vocabulary of traditional styles is analogous to the work of H. H. Richardson in the United States a generation earlier.*

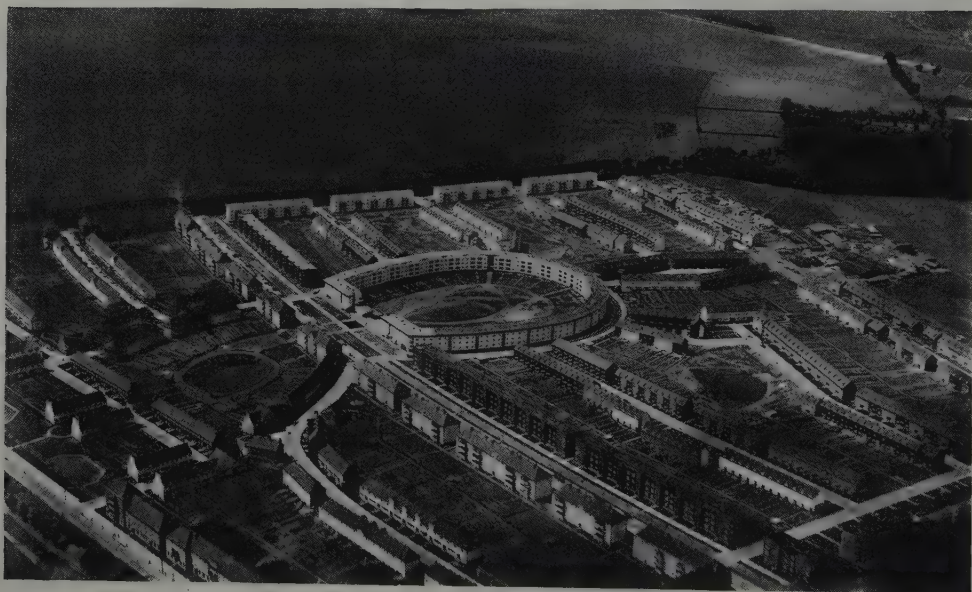
turn to a type of building that offers the acid test of the emotional quality of modern architecture—the church. In the frightful suffering and loss of the War a religious revival was experienced in Germany. The ethical discipline, the great sincerity and dignity, the chaste manner

of dealing frankly with powerful elementary forms of building produced churches of great and subtle dramatic power, places of worship that strengthened devotion by a new integration of aesthetic and religious ideas. It is in ecclesiastical buildings that modern German ar-



BAUHAUS, DESSAU, 1926. WALTER GROPIUS, ARCHITECT

A new integration of architectural education, in which all arts and trades concerned with building are assembled, finds formal expression in the Bauhaus; the school consists largely of workshops. Will the Nazis tear it down—or put on a peaked roof?



BERLIN-BRITZ SIEDLUNG, 1926. BRÜNO TAUT AND  
MARTIN WAGNER, ARCHITECTS

Modern German architecture found a principal avenue of expression in large-scale housing operations. This was economically possible only through large-scale operations in which complete communities were built. Providing open spaces, orientation to sunlight, and narrow strip building, these homes can never become slums.





LANGE HOUSE, KREFELD, 1929. MIES VAN DER RÖHE, ARCHITECT

Directly related by terraces, balconies and fenestration to its site, the Lange House proceeds along lines charted by Frank Lloyd Wright in America before 1900. The skillful use of brick demonstrates the freedom with which modern architecture uses a variety of materials.



BRUCHFELDSTRASSE SIEDLUNG, FRANKFURT AM MAIN, 1927.  
ERNST MAY, ARCHITECT

Staggered to secure maximum sunlight and ventilation, this low-cost housing settlement is representative of Frankfurt's new residential building. The German constitution guaranteed each citizen's right to a decent home. Intelligent planning and low coverage release substantial areas for play, gardening and landscaping.

chitecture has met successfully its own most severe test as art.

## II

The recent revolution and assumption of dictatorial power by Adolf Hitler was the culmination of a struggle of only a few years. It was fundamentally a movement of reaction: in its new mystical socialism Germany today reasserts its Gothic temperament. In their desire to entrench rapidly and to secure the powers won by the revolution, the Nazis naturally proceeded to take over at once all propaganda instruments—not only education, the press, and the church, but the theatre, the arts, music, and architecture. All of these are at present expected to “express” in some way the ideals and convictions of the new government. Their supervision, direction, and control is concentrated in a ministry of “public enlightenment” or propaganda, under Dr. Paul Joseph Goebbels. The strange, contradictory statements of Herr Goebbels since assuming office have been remarkable. Many of them are fine, lucid expressions of aesthetic thought, with revealing glimpses of psychological understanding; but there is a vast chasm between making a statement and producing the described result, and often the same words may be used to mean quite different things. In the public letter to William Feurtwaengler, conductor of the Berlin Philharmonic Orchestra, for example, such neat phrases of Goebbels as “fried-out virtuosity” are difficult to apply to recent German music. And when a formula maxim is uttered, “Only that art which draws its inspiration from the body of the people can be good art in the last analysis and mean something to the people for whom it has been created,” the statement verges so closely upon the broadly platitudinous that it becomes meaningless. It is well known, of course, that architecture is Chancellor Hitler’s pet among the arts. He has many times spoken of his intense admiration for the Bismarckian monumental buildings and has often expressed his interest in types of buildings that would permit reemployment of the old stone carvers. Hitler’s interest in architecture, he has ingenuously said, is “Not as if I imagined one can procure immortality by writing his name in marble and cement. But it is a nation’s edifices that are the best documents of a nation’s self-respect.”

What of the future of modern German architecture under such a régime? In the first place let us remember that in attempting to answer this question there are two phases to be considered, and that both of them under the present circumstances are highly speculative. There is,

first of all, the immediate and drastic affect of the revolution, with the resulting exiles and highly emotional actions. This part of the Nazi program is largely history by this time. And there is, moreover, the long-time pull toward an ultimate result, even the first steps of which are now hardly apparent. As to the first, the immediate effect of the revolution was that many good modern architects were forced to flee. Some of these were Jews, others communists, and still others strongly identified with the former government. For such reasons, many of the most celebrated architects, Gropius, May, Bruno Taut, Martin Wagner, Hannes Meyer, and others were exiled. In losing them Germany very largely lost the cream of her architectural genius. In the limited field of housing she lost nearly all of her best men. Other steps have been taken that are equally significant. It is reported that Prussia has passed a law forbidding flat roofs on buildings. The strides in public architecture in post offices and schools, for example, apparently will not be maintained as the situation stands today. The energies and money that have gone into the production of the world’s most admirable low-cost housing will henceforth be reserved for middle-class and peasant housing, since those groups will share the spoils of the revolution.

But just as we found in ecclesiastical architecture the indication of the artistic success of modern architecture, we may find a reliable barometer which will indicate its fate under the Swastika in the action taken concerning the Bauhaus. The Bauhaus today is the center of progressive architectural thought in the world. Just as Germany seized the leadership in town-planning from England, it seized the leadership in architectural design from France. The Bauhaus is the new Beaux Arts of modern architecture. Growing out of the Grand Ducal Art School at Weimar, the Bauhaus was directed before the War by the pioneer Henry Van der Velde. Succeeding him was Walter Gropius, an architect of established reputation for originality, the designer of the Fagus factory, the most advanced pre-War building, and the industrial section of the Werkbund Exposition of 1914. Under Gropius the Ducal Art School developed into the Bauhaus. In 1925 the Bauhaus moved from Weimer to Dessau, where the new building with the nearby group of professors’ houses was completed in 1926; this was the largest modern project thus far executed.

Gropius left the Bauhaus in 1928 to resume private practice in Berlin and was followed by Hannes Meyer, designer of the Torten apartments, “deliberately devoid of aesthetic inter-



est." Gropius' work at the Bauhaus has done more than any other one factor to convert German officials and the general public to good modern architecture. Hannes Meyer was a communist functionalist and was succeeded in 1930 by Mies Van der Röhe. Mies had been a leader in modern architectural thought for many years, having been associated with Bruno Paul and Peter Behrens, and a leader of the Deutscher Werkbund, an organization of manufacturers, architects, and industrial designers and one of the most powerful forces in the entire modern architecture movement. Mies did not teach design: he felt that artistic ideas should be absorbed unconsciously while the student was learning to be a good builder. The Bauhaus has been closed twice by political decree, the last time by the Nazi burgomaster of Dessau in the winter of 1932; each time it has been reopened. At the present time it is in a relatively strong position. Mies Van der Röhe has paid less attention to politics than almost any other outstanding progressive German architect, and if any truce may be made it is here. The fate of its educational stronghold under the Nazi rule will determine the course of modern architecture in Germany in the future.

Out of the welter of rumor and propaganda and censorship it is almost impossible to discover what has happened and is happening in Germany. But for architecture a few observa-

tions may safely be made. The work of those architects who have been exiled is largely accomplished; their contribution has been made, and made substantially; it cannot be denied by any political action. It is not likely that the wealth of experience derived from fifteen years of fertile experiment can or will be discarded. Even among the Nazi architects are strong and able representatives of the modern movement who clash as sharply with the academic tradition as any of the great modern architects of the past. From their drawing boards good work may be expected. At the worst, from modern architects of this school one may expect a recrudescence of *fingerspitzengefühl*, and sentimentality. At best, the creation of a new political order and the formulation of new architectural problems may prove the stimulus for a renewal of important building. Precedent for such an occurrence may be seen in Fascist Italy, which has now enthusiastically embraced modern architecture. Lastly, of course, one must remember that the Bauhaus has been a great and steadily growing educational influence which cannot be eradicated either within the nation or within a political party. Architectural progress in Germany may be cruelly retarded, but its glorious past cannot be ignored and the future still remains a challenge.

[Photographs pages 417-419 courtesy German Tourist Information Office, New York.]



Nazi Propaganda Post-Card, Stuttgart, 1933

The new architectural styles were opposed by the Nazis before the revolution. Lions, Arabs, camels, palms have been interpolated into this photograph of a Stuttgart housing development to demonstrate that modern architecture is African and hence non-Aryan.

# IS THE THEATRE DYING?

BY MAURICE GNESIN

The consideration of the function of the theatre in the cultural life of the country at this particular moment requires some justification. It is almost necessary to establish the fact that it is likely to have any function at all, since we hear on all sides that drama, or at least its representation in the form of theatre, is on the way to extinction. It is true that such periods of apparent collapse are discoverable in the history of the theatre, and one might argue that the theatre, having in the past overcome the dangers, is due to do so again. One might just as well argue that a man who has been dangerously ill several times during his life is not likely to die. To say that the theatre has been almost dead before and has lived to be almost dead again at this particular moment is little consolation. Perhaps this is the last stroke, the fatal third.

One may contend with greater hopefulness that mankind cannot outlive the forms of its artistic expression. If you agree with Evreinov, the Russian playwright, innovator, and theorist in the theatre, that "acting" is almost as much of an instinct as any accepted by the psychologists, then the theatre will continue as long as man does. It is little matter that the psychologists are not likely to agree with Evreinov. Psychology being a young science, its votaries tend to be dogmatic. The real danger lies in the fact that even if Evreinov is right, the theatre as a cultural function of society may nevertheless disappear, while the rudimentary expressions of "the acting instinct" persist as a distinctly individual function.

Shall we then celebrate a high requiem mass over the body of the deceased and be done with it? I am not well versed in theology, but I seem to be reasonably sure that the fact of death must be established. And while the theatre may be gasping out its last breath, it is still breathing. It may be best to take a good look at the patient and find out if it intends to depart hence.

On all sides we hear lugubrious cries about the plays that are offered to the audience. The critics, the managers, and a good portion of the audience find, alas, that playwriting is in a very bad state indeed. I wonder if it ever occurs to the venerable to compare the American playwrights who flourished between 1910 and 1920 with the playwrights of the years since. O'Neill, Rice, Barry, Kelley, Sherwood, Kaufman, Connelly, and Green—not to mention a number of minors—are nothing to be ashamed of. For the

first time in the history of the American theatre, it is in a position to draw on American dramatists. Obviously it is not their birthplace that is significant, but the fact that through them American life finds its theatrical expression.

Among the designers, Robert Edmond Jones, Melziner, Donald Oenschlager are artists of the first rank. We have theatre light men like Hartmann, McCandless, and Fuchs, directors like Arthur Hopkins and Philip Moeller. These men are largely responsible for the fact that the theatrical performance of today, considered as a nexus of all the elements that constitute the theatre, is superior beyond compare to the total production in the year 1910, or even 1920.

Our venerable predecessors in the theatre will now jump to their feet and call out in loud voices: "What about the actors? There are no actors today!" All of us who are unfortunately young enough to have missed the giants who were in those days must now hang our heads in shame. But being young, we are more inclined to say that in the first place the absence from the total English speaking stage of a half-dozen superlative actors is not enough to destroy the stage; and in the second place that the dramatic form of each period calls for a particular type of acting, and many a giant would prove a bad flop if requested to change places with, shall we say, Mr. Lunt in a play like *Reunion in Vienna*. Truce upon your giants! The level of competent acting in the theatre is steadily improving, and if some peaks remain unachieved, artistic competence and considerable talent are not lacking.

The corpse then is not altogether a corpse. And is there no truth in the rumor of its impending interment? It is doubtless suffering from the economic crisis that is the common disease of all our industries. It were possible to say this and let the matter rest. Nowadays "the economic crisis" explains everything. But it will serve here only as long as you classify the theatre as an industry.

The awful thing that has happened to the theatre in America is not the economic crisis but the fact that it has, in the course of time, managed to become first an industry and then a very important and profitable industry. If in Athens it was considered a high honor to be allowed to defray the expenses of the theatre festival, with us the theatre has become the place where a man comes to make his pile. The play is chosen because it will be "popular," because



it is good for a long run; the actors are selected because their names will "draw." Tremendous sums are spent for dressing and mounting the show because it will help to keep the play on, and in consequence make a lot of money for some one who has as much right to interfere in the creation of art as a pig at a coronation. Much, much oftener than not the play does not prove popular; the actors fail to draw; the scenery and costumes destroy the value of the script and of the acting. The latter are moved to Cain's storehouse; the actors are thrown upon the market; and the play is sent to Hollywood to be made into a superpicture, where it very probably turns out to be a worse mess than it was on Broadway. If the theatre is going to fail in America, it will do so because the money changers have got into the temple, and there is no one to drive them out with a machine gun.

It is the commercialism in the theatre that is responsible for the long-run system, and the long-run system is viciously destructive. It prevents a valuable script from growing in popularity in the theatre. A good play must often be nursed into the affections of the audience. Is it not true of the products of any other art? But in the long-run system a play must take New York by storm or it goes into the discard before the theatre-going public wakes up. The same system places an actor in a dilemma, both horns of which are equally sharp. If he has a part in a success he tends to stop growing in it after a while. It is only natural. He becomes an indolent machine working short hours and wasting the rest of the day. A man must be stimulated if he is to do what is for the moment unnecessary. If he has parts in a series of failures he does not act; neither does he eat. The scene designers are tempted into developments of extravagance rather than of taste.

Since each merchant in theatre wares is certain that he can make money out of the racket, more plays are produced than can possibly survive, even if they are masterpieces; theatres are built to house them far beyond necessity. It is a grand industry, a good racket until the "economic crisis" comes, and then it falls to pieces, not because it is an industry in difficulties but because it is not an industry at all. If, then, this crash were to cure the cloak-and-suit manufacturers, the stockbrokers, and all their ilk from interfering in the theatre, from treating the theatre as an industry, we of the theatre will have some cause to praise the gods for an economic catastrophe not of their making. But even if the theatre were to be handed over to its own artists and craftsmen, miracles would not happen over night.

It is the business of the theatre to make its aesthetic appeal to the audience that is the broadest possible crosscut of our population. This wide field of influence is, of course, an advantage, but it carries its evils along with it. It retards the creative development of the artist in the theatre. It is not that the artist in the theatre, being conscious of the low cultural standards of the masses, exercises the care of the pedagogue who carries his pupils along with him at their own pace. It is rather that the awareness of this audience affects the work of the artist until, often unconsciously, he modifies his conceptions in terms of its comprehension.

The theatre is the most "contemporary" of the arts. Its exhibit, commonly called a show or production, must be successful at once since its existence is limited by the rising of the first and the falling of the last curtain. It is this urgency of immediate success that accounts for scenes in Shakespeare that are in bad taste, for "hokum" in the work of otherwise sterling actors, for the "trick" in staging. We must recognize the fact that lamentably few plays ever succeed on the stage if they fail at the first presentation. That is true of the products of most speech arts; it is particularly true of the drama because it speaks the idiom of the moment. The American theatre suffers as a cultural organ from two drawbacks: its commercial, for-profits organization, which is not limited to our theatre but which, nevertheless, is not a universal and necessary condition and is therefore, remediable; and the difficulty common to all theatres—the immediacy of its appeal or of its failure to appeal.

The measure of the cultural value of an art is at all times an uncertain quantity. It is certainly arguable whether there is any justification in regarding it otherwise than qualitatively. And who can furnish us the measure for comparing the cultural values of Phidias and Sophocles, of Beethoven and Goethe, of Shakespeare and all of the others who practiced their art in the age of Elizabeth? Considered qualitatively the cultural contribution of an artist depends on his own quality and not on his mode of expression.

But the quantitative measure is not to be despised since culture is permanent only as it manages to influence the life of a people, only as it becomes absorbed. Here the theatre has advantages beyond all other arts. The recognition of its importance, of its efficacy, has made it in the past an instrument for propaganda. Today the Russian government regards it as the chief cultural tool for inculcating its ideas in the people at large. That the theatre as an art can exert a decisive influence on the people is undeniably true.

# DESIGN FOR MASS PRODUCTION

By JOHN W. HIGGINS

Three centuries ago the Royal Society was founded to promote the "vulgar arts." At that time craftsmanship and the fine arts were one. The ranking craftsmen were the great artists. In his own day Leonardo da Vinci was the engineer, Michelangelo the builder, Benvenuto Cellini the metal craftsman, Holbein the goldsmith, Zuloaga the Royal Spanish swordsmith, and Albrecht Dürer the mechanical draftsman. Subsequently the development of the hand-tool into the machine, for the mass production of still other tools, and the mass-education of artists in modern art schools divorced art from industry. Class aristocracy arose. Artists scorned mass production, and the craft guilds founded on manual dexterity disappeared. Modern artists are not craftsmen. If they are sculptors and draftsmen they do not draw what we realists see with our eyes.

Manufacturers must deal with realism, science, mechanism, and functional engineering design rather than with romanticism and emotionalism. In spite of "technicrazy" theories, machinery will of course continue to serve mankind, and inventors and engineers will keep on improving and perfecting machines and their products—until every home is supplied with books, furniture, utensils, music, tempered air and pure food—even friends and religion.

What are the art institutions doing to influence and improve the quality of this output

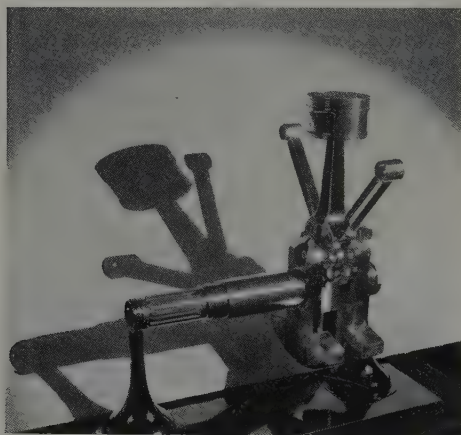
of mass production? The reason manufacturers do not now make all quantity products beautiful works of art is because they really have not tried, not because they cannot. However, the day is soon coming when the common things of life will be not only efficient but appropriately beautiful, and some art federation will utilize glorified mass production systems and thus enable all persons to possess "museum specimens" in their own homes. Art museums will become the active, coördinating, cultural, educational centers of the next generation.

The mass production of accredited fine art masterpieces is nothing new—the Greeks stamped out their temple tile designs in vast quantities. The sixteenth-century armorers wrought their helmets in quantities by successive operations, with specialization and division of labor. Rarity and age may affect the price of an object—the "supply and demand"—but neither rarity, age, nor price are qualities that should influence judgment of an object of art.

We all naturally dislike things that we do not understand, and traditional connoisseurs of the fine arts may not be able to recognize art in a modern American locomotive, even while they extol a grotesque painted caricature of the same locomotive, because it expresses to them the spirit of speed and power. Although romance serves no place in machine design, a scientifically designed machine is full of romance and imagination to mechanical engineers, as well as to mystics, impressionists, cubists, plastic poets, and other wild animals.

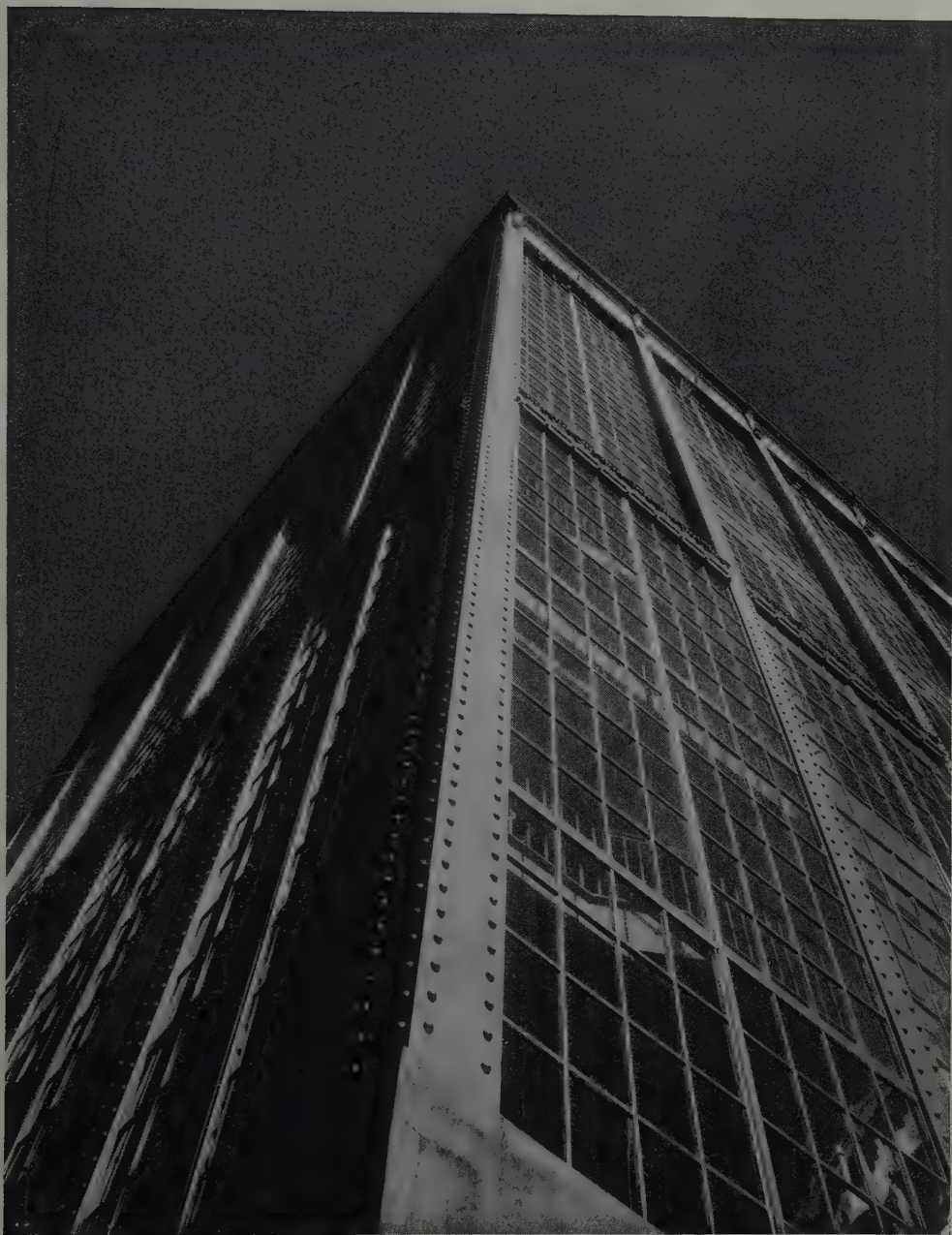
A unique feature of the annual convention of the American Society of Mechanical Engineers is the exhibition of paintings by its members. Technical schools are teaching the appreciation of art, but art schools are not teaching mechanics nor science. Between efficiency of function and harmony of proportion there is a correlation that is deeper than familiar surface beauty, and when applied to the internal mechanism of a multi-cylinder aeroplane engine, should modern art museums ignore such masterpieces?

All improvement in living conditions, even aesthetic, since the Stone Age is due to man's increased skill in craftsmanship, and industry will continue to augment this improvement. Modern machines supplement rather than substitute for mentality and manual skill, for the best machines are created by artists of the highest ability. Industry is now striving to refine the



A MASTERPIECE OF MACHINE DESIGN EXPRESSING HARMONY OF PROPORTION DEEPER THAN SURFACE BEAUTY





#### THE WORCESTER PRESSED STEEL COMPANY

Mr. Higgins, President of the Company, says, "We steel workers acknowledge steel to be man's working medium *par excellence*. In strength, endurance, abundance, and adaptability, in beauty of sheen and texture, it surpasses any other metal in what it offers art in industry."

design of all manufactured products; to make the practical beautiful and the beautiful practical. But in this attempt industry needs the help of art and education.

The artist who creates a masterpiece confers an everlasting blessing on humanity; while the bungler who constructs a faulty object does a definite harm. Ugliness, whether expressed on canvas or on radio cabinets, is an offense against civilization, and two ugly objects are twice as harmful as one; while the mass production of a number of ugly objects for wide distribution is a matter of serious public concern. The fault, however, lies in the product design, not in the system. Automobiles and refrigerators have started reformation, but radio cabinets, in their mid-Victorian eclecticism, are worse than ever.

The widest field for the dissemination of culture and beauty is in the industrial products of this machine age, and the engineers who create and design merchandise for distribution to the masses deserve the wholehearted cooperation of art teachers. We may never build an automobile as handsome as a horse, nor an aeroplane as graceful as a soaring gull; a building as majestic as a lofty mountain peak, nor a tower "as lovely as a tree." Our materials are different, and we should not imitate, nor should we violate their purpose, but perhaps in time we may all grow to recognize in the future automobile a masterpiece of fine art, as well as of efficiency, safety, durability, economy, speed, and comfort. The machine is freeing us from outworn traditions.

To popularize the fine arts, to raise the common standard of appreciation of beauty and harmony in all expressions of the various arts and crafts should be the first mission of all lovers of art who have benefited by study and by contact with the world's fine things. The fine arts fulfill and justify their elevation only by their universal appeal and expression in a language that is understood by the people. The media for the expression of art are innumerable, and the forms of art are inexhaustible; they are enhanced by repetition and lost only when ignored. Out of the awakened appreciation of faithful workers will come those rare geniuses who set new standards for future attainment. Why do not our American fine arts museums exploit their masterpieces of painting and sculpture as documents of beauty and design to stimulate all artisans?

Mass production and distribution systems will bring masterpieces into the homes of the people, just as cylinder printing presses have brought literature; radios have brought music; and movie-tone-television instruments are bringing drama.

What an opportunity for our institutions of art, of music, of literature, and of religion to lead mankind to higher living.

Artists realize that talent thrives best under liberal financial patronage, and point enviously to the billions that Americans expend on automobiles. If these talented artists understood mechanics and recognized their opportunity to incorporate their art with industry, they could bring their talents to the service of beauty and also share in the financial rewards they now see going elsewhere. One poetical artist sang, "The captains and the kings have departed; calling the artists to make a bright, new world out of their shining dreams." Some of us are wondering how soon the painters will begin to polish up the common things they have to live with every day. The captains of industry did not depart with the kings and are still seeking something new and better to make.

A century ago Ralph Waldo Emerson wrote, "Beauty must come back to the useful arts, and the distinction between the fine and the useful arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other. In nature all is useful, all is beautiful." Who is educating the public to demand and to choose the finer houses and furnishings, drama, literature, and other things having art qualifications that will live? While waiting for the fine arts museums to rise to this opportunity, manufacturers are establishing their own specialized industrial art museums, and making them popular, interesting, and educational. Such a museum was opened in Massachusetts last year.

The Industrial Museum at the plant of the Worcester Pressed Steel Company at Worcester, Massachusetts, is a library, a research laboratory, and a collection of pressed-steel products, from all places and all times, established with five purposes in view: to interest and inspire the present steel workers, to restore the zeal of craftsmanship to the machine operator, to exalt and to extol steel trades and products, to attract superior recruits for the future, and to inform the public in their choices. Here the press operator sees in the completed product the value of his own labor and his contribution and relation to the onward march of industry. He compares his product with masterpieces of the past; his facilities and rewards with those of his predecessors in his chosen trade. He catches the romance of history, the demands of the present, and the call of the future.

"What cannot art and industry perform,

When science plans the progress of their toil?"





MEDIAEVAL WING, JOHN W. HIGGINS ARMORY

Perhaps no class of utilitarian products recalls more vividly the romantic and the beautiful than do these superb masterpieces of the mediaeval armorer who wrought, not in soft gold and silver nor yet in bronze, which was melted and cast, but in steel, that most intractable and rewarding of metals. The best armor was created by world-renowned artists.

# ART AND THE CREATIVE PROCESS

BY WALTER F. ISAACS

Doctor Crothers, the noted lecturer, has said that a wise man is one who alters his course to be in accord with changing environment and does not cling stubbornly in the face of all events to a preconceived plan. The reluctance with which such adjustments are often made testifies to the pride which individuals take in the fact of having followed unswervingly a plan of long standing, and artists are not exceptions to the rule. Such attitudes as this are probably occasioned by a desire to glorify the will, reflecting no doubt an inherent love of power. Artists may often reveal this love of self-assertiveness, with a resulting deterrent to their creative efforts.

The fact is, of course, that strength comes less from a wilful exertion within than by the utilization of forces from without. Platitudes concerning the power of subtlety are abundant. The human hand by a mere touch releases thunderbolts. Aesop sees the traveler's coat removed by means more cunning than the North wind. Such examples show that control of power has come about by an increasing nicety of distinctions. Strength comes by a sensitive response to environment, being found not within the self, but without, where it lies in inexhaustible reservoirs—the self achieving most when it responds with the finest sensibilities to external contacts. Scriptural glorification of weakness could well be revised to read, "When I am sensitive, then am I strong." This vague admonition may well be examined for its value as a guide in art. A contemporary psychologist has said that an invention is achieved by the recognition of it when it happens to occur—the talented inventor being the one who is able to identify the desired event—and so we may say that the artist is one who sees the course that a given work in process is destined to follow and causes its full fruition to be realized. The artist as he eagerly sets out on a creative enterprise will succeed only as he adapts himself to the insistent realities that face him, much as a scientist can look into the mysteries of the physical world only through an impartial and submissive approach to his environment. Both the scientist and the artist can conquer their environment only by temporarily submitting to it.

Since the forces that control the design of a picture are not subject to physical laws but to the choices of the artist, it might seem, as some appear to believe, that the world of art is a land

of license, where choices are unlimited. But the artist's mind in its functioning reflects physical laws, and the honest choices of the competent artist will not run counter to the systems that operate throughout nature. Moreover, as the design of a picture is evolving, although the causes and effects and compelling forces are all taking place within the mind of the painter, nevertheless these creative functions seem, even to the artist himself, to be occurring on the surface of the canvas, just as sounds we hear seem to be outside our ears and things we see are often far removed from our eyes. The work seems to take on an autonomous development, guided by inner laws. Thus the artist appears to be only partially in control of the situation, as a gardener can only within certain limits dictate the form of his garden. What the painter can willfully determine is, of course, whether or not he shall begin the picture at all, what materials he shall select, and in a vague way what sort of beginning he shall make. Having once set his hand to the canvas his choices become fewer as the line of development becomes fixed, and his control diminishes progressively throughout the unfolding or up-building of the work. It is in this respect that the whole affair assumes to some extent the character of action in the physical, biological, or social world. As development goes on, events seem to be determined more and more by powers that lie outside the artist's control.

The principal rôle of the will in creative effort appears to be in the regulation of the self, rather than impinging on the outside world. It is rather through the bringing about of a state of plasticity within, so that action may smoothly flow through the effective channels of order, that achievement is reached.

Cézanne was once questioned as to the possibility of the improvement over nature as against merely following it. His reply was that the artist is neither superior to nor beneath nature, but parallel to it, his mind being a sensitive plaque, recording what has been felt. Cézanne might have said that the mind is of, or is nature, and could no more think of being above or beneath it than of being above or beneath itself. This implies that the artist must use his sensibilities for getting into accord with nature—not proceeding voluntarily—and hence one must conclude that at certain stages of the creative



process the artist must assume a humble rather than an aggressive attitude. The function of the will in art is to set up a condition in which the sensitive faculties can operate in fluent rhythms. The will, like the coarser pinions of a scientist's microscope, brings the stage of action into proximity, whereupon the finer adjustment moves through infinitesimal gradations and reveals a new and larger world. As a work of art grows under the hands of the designer a sinister influence lurks near in the form of the artist's volition. Misguided intervention of the will may quickly poison the delicate tissue of the unfolding organism, diverting its orderly movement and choking the channels through which only it can come to maturity. Works of art like flowers are often cut off in their beginning; initiated with high promise they are arrested at the point at which the artist's sensibilities can no longer detect the path of progress, the will intervening with blind compulsion to stifle normal action. There appear from time to time certain works which cause one to suspect that the artist deliberately and wilfully created an eccentric affair, in the hope that it would be taken as an objectification of self. Under such conditions the artist has as little chance of expressing his own personality as he would that of another man.

To the experienced observer those parts of a work of art that have been voluntarily forced into an arrangement because the artist has not possessed the necessary sensibility to trace out the way that should have been followed, will be clearly revealed, for they are like disjointed cogs in an otherwise perfect machine, or chemicals that will not go into solution, behaving like refractory foreign bodies in discord with all about them. They are not seen with the common eye but are discernible through the vision of feeling as unarticulated parts of an organization. If the artist attempts to force conclusions, when he can no longer foresee the line of development, he merely places his insincerity on record, for all such acts of aggression leave their traces in the form of tell-tale blots that incriminate their author. In most kinds of human endeavor dishonesty may be concealed. But in art the character of the worker is laid bare to those who see with a finely adjusted sense of order.

Painters of professional portraits usually suffer complete artistic ruin from being required to force lines and colors from their proper organic position to accommodate the vanity of sitters. But, aside from the problem of flattering people who sit for their own likenesses, the whole cause suffers from the dominance of the humanistic point of view, even at the hands of many artists

themselves. The use of a beautiful face as model may contribute little or nothing to the success of a picture. It is quite possible that in following scrupulously the form observed the artist may be running counter to the line that would be followed by the growing picture as a whole, the observed model offering one kind of procedure while the logical order of the process requires a different one.

The first line that is drawn across the canvas fixes a condition that must be recognized by the artist and considered in each step that he takes in carrying the picture forward. It is not, "What do I wish to do?" but "What does the condition call for?" He has placed himself in a situation either voluntarily or by accident and he is no longer free to ignore it. If the first line rises obliquely from left to right, probably the second must slant in the opposite direction, and when two lines are drawn he is still less free in proceeding; and so on as the work goes forward, each succeeding move is to a large extent determined by what has gone before, the artist using all his sensibilities to detect the beckoning hand that points the way. As he sees the light clearly enough to take each succeeding step he is merely acting as an artisan to carry out the will of what seems to be a superior power, discovering the channel that controls the movement of the whole affair. Step by step he follows the lead of what has already been done, choosing among several possible avenues, the number of which diminishes as the amount of work done increases, until he has arrived at the point of placing the last brick upon the structure, in which final act he has no choice, but must obey faithfully the final behest of the work that he has built. It is in such as this that the glory of art lies.

As the picture matures, the demands made on the painter's creative vision become more and more strict. The direction in which the growth will turn in a succeeding phase may be visible only to the most acute senses. In some cases it is never found. Cézanne sometimes came to a point where he could not foresee the next stroke that should be made and he would not proceed until it had been revealed to him. Sometimes it did not appear; some of his pictures have blank areas remaining as indications of the point at which he could no longer see the way as far as that picture was concerned. "Perhaps I shall be able to find it tomorrow," he would say as he left his easel. On one occasion, when some one suggested a change of a detail, he replied, "Do you not realize that if I change even a small part that I shall have to do the entire picture over again?" What a rebuke this is to the portrait makers, who resort to raising an eye-

brow or adding color to a cheek merely to flatter a sitter or to satisfy their own love of human interest, oblivious to the higher call of fundamental order!

Cézanne has spoken emphatically of the evils of the intervention of the will in art. When the will injects itself into the process, pettiness results. If the artist thinks too much while in the act of painting, says Cézanne, if he interprets too much, chaos results: "He must put aside all prejudice, become a perfect echo." These sayings of Cézanne mean that the artist's sensibilities must be freed for the most uninterrupted action to make an aesthetic response to the model before him and to the steps that he has already taken. Cézanne's frequent likening of the artist's mind to a sensitive plaque refers no doubt to the perception of nature—a response to the qualities of the selected object. But we may also think of the responding power of the mind as being able to draw from the unfinished work at a particular stage of development the fore-shadowings of the succeeding stage. To exercise this power, which is, in a sense, prophetic, is to experience a felt need. When two colors have been established and a certain third would complete the scheme the artist feels this need more clearly than would be possible to a less sensitive being.

The finely adjusted receiving mechanism of the mind, which is the artist within the man, listens for the voice that will give the clue to needed action, whereupon the practical man comes to the fore and executes it. The painter has thus discovered what he wanted to do only by reading the message as it is written in the lines and colors that he has already set down, these having been established either by a haphazard method or else by virtue of a knowledge of what things would be likely to lead to results. The artist has willfully set up a situation in which he hopes that his inner eye will see good things to be done. Once within the arranged environment he withholds all arbitrary action and becomes what Cézanne has called "the perfect echo."

The artist who lays the foundation for a work of art that is to embody the universal principles of order must prepare to follow his creation more than direct it, or more exactly, he must listen to the voice of his finest senses, which really speak from within him but seem to emanate from the work that is growing beneath his hands. This voice is, of course, only his response to a situation, a felt need, which springs from his past experience with better things, or his knowledge of natural order.

To build a form that has the fine articulation

of parts seen in nature's creations is what the artist strives to do. He does not imitate those same forms of nature but builds parallel to them. The painter does not attempt to reproduce a tree in paint but to build a different one that will possess similar abstract qualities which have been observed. He cannot accomplish this by direct imitation but only by a sensing of natural laws of construction, and moving with the stream of nature in rhythmical order.

To an unusual degree art is today free to be formed by the senses and not by willful control. It must be formed under aesthetic guidance if it is to grow naturally. It has suffered in the past at the hands of the literally minded, from religious fanaticism, from human vanity, romantic impulse, and all the wishes and prejudices that lie in the outer ranges of the aesthetic field. It has been straight-jacketed by commercialism and infected by patriotic pride. Moralists have crossed its path, although there need be no fear for morality if art is allowed to find its own way. It is only when the will of man is unduly injected into the process that damage is done.

The artist who senses the power that models the form of art is in reality only listening to the voice of the basic human qualities. They are not the whims of an individual but the common properties of all men. There are certain emotions that appear to belong to the passing moment and others that belong to the ages. The spirit of excellence in art has come down through the centuries in various forms and with varying degrees of vitality. Externally, as it rose to austere heights in Egypt it would seem to have had little kinship with a sixteenth-century Italian painting or a Greek statue. At times its superficial disguise all but obscures the vital continuity that exists. But there is a core that survives from one age to another as certainly as there are common traits of human nature. Ability to look beneath the confusion of many styles and discern the abiding virtues that support genuine art is the mark of vision.

The mystic who attempts to identify himself with the perfection of the unseen world about him may seem to be far removed from modern practical life, but he has something of a counterpart in the artist who attempts to put aside willful aggression and move in the spirit of his environment, in the search for the power that extends beyond his usual practices of knowing and willing. The artist thus becomes a visionary, seeking tangible results, finding his way step by step, while he rests on the foundation of work done, which remains as a conning tower from which he hopes to detect the further course of natural events.



## FIELD NOTES

### *Pennsylvania Museum Accessions.*

Among recent important accessions to the collections of the Pennsylvania Museum of Art, Philadelphia, are two pieces of stone sculpture illustrated here. One, the gift of Mrs. Frank Thorne Patterson, is a "Head and Bust of a Boddhisattva," Chinese, Wei Dynasty, late fifth century. The other, "Mademoiselle Pogany," a marble bust by Constantin Brancusi, is an anonymous gift. The two objects present an arresting contrast as well as an interesting comparison. One almost wishes that they might be exhibited, for a while at least, in juxtaposition.

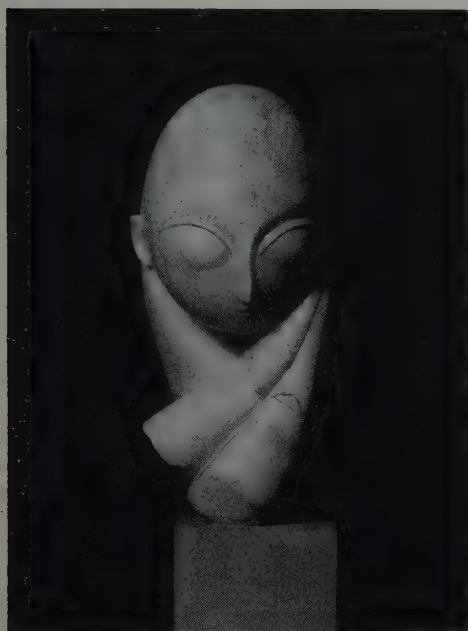


*Head and Bust of a Boddhisattva Chinese, Wei Dynasty, Late Fifth Century, Given to the Pennsylvania Museum by Mrs. Frank Thorne Patterson*

in touch with a golden age in which poets knew how to sing even though they could not read and write—an age in which craftsmen concerned themselves less with authenticating their period styles than with understanding the sunshine in which their many-faceted creations should rise and reveal themselves.

"For a few centuries now Gutenberg with his little device has had us all scurrying to learn our A B C's, filled with the convenient notion that all human knowledge was to be had through the omnipotence of the printing press. But the movie and the radio in our own day have recalled to the multitudes their more venerable love of picture-writing and story-telling, and thoughtful people are becoming aware that there is in the ancient arts a scholarship as profound and as necessary to true culture as that in the far less ancient books.

"At least one college has been founded, a chief task of which is to establish a real relation between the creative arts and the handy measuring rods of present-day conventional scholasticism. With this opportunity before it of being something more than 'just another college,' its recognized objective is, of course, an enriched unfolding of life's possibilities for the individual.



*Constantin Brancusi: Mlle. Pogany  
Anonymous Gift to Pennsylvania Museum*

### *Students of Sarah Lawrence College Exhibit*

From May eighth to twentieth, an exhibition of paintings, textiles, and sculpture by the students of Tomlin, Jowers and Derujinsky at Sarah Lawrence College was shown at the Montross Gallery, New York. Commenting on the students' work in the announcement, George William Eggers wrote: "Civilization, we are sometimes reminded, is a relic of barbarism. Through this relationship we are at least kept



*Watson Haskell: Profile*  
*First Prize, Advanced Amateur Class*  
*Soap Sculpture Competition*

A selection from some of this college's significant by-products forms the present exhibition."

### *Soap Sculpture Awards*

Awards in the Ninth Annual Competition for Small Sculptures in White Soap were made at the opening of the exhibition in the galleries of the National Alliance of Art and Industry, New York City, early in June. Prizes offered by the Procter and Gamble Company amounted to more than a thousand dollars; in addition there were the Gorham and Lenox Awards. As usual entries were received from all parts of the United States and many foreign countries.

The first prize of one hundred and fifty dollars in the professional class went to Tom Robertson for his "Torso." In the same class other prizes went as follows: second prize of one hundred dollars to George Frederic Holschuh for his "Pro-Patria"; third prize of fifty dollars to Elleh Bezaz for "Spring."

The Gorham Award, offered by the Gorham Company for the piece best suited for reproduction in bronze, went this year to Claire Stimson's "Circular Elephant." The Lenox Award, made possible by Lenox, Incorporated, went to Elleh Bezaz's "Mohammedan Beggar," as the figure best suited to reproduction in ceramic form.

In the Advanced Amateur Class, the first prize of one hundred and fifty dollars was awarded to Watson Haskell for his "Profile." In the Senior Class the first prize of seventy-five dollars went to Gilbert Gilbertson for his "Lion

and Lizard." In the Junior Class the first prize of forty dollars was awarded to Luis Jimenez for his "Corrida de Torros."

The jury of awards included: Alexander Archipenko, sculptor; George E. Ball, formerly Director of Design, The Gorham Company; C. J. Barnhorn, Sculptor; Alon Bement, Director, National Alliance of Art and Industry; Gutzon Borglum, sculptor; Harvey Wiley Corbett, architect; Harriet W. Frishmuth, sculptor; Charles Dana Gibson, illustrator; Robert Laurent, sculptor; Leo Lentelli, sculptor; Dr. Gustave Straubenmuller, educator; Lorado Taft, sculptor.



*Claire Stimson: Circular Elephant*  
*Gorham Award Winner*  
*Soap Sculpture Competition*

### *Changes at Herron Art School, Indianapolis*

For the past few years the Art School of the John Herron Art Institute has been on a steep decline, which is attributed by many to indifference or inability on the part of the committee in charge. Late in May came the fall. Eight teachers were dismissed over night and the principal was made assistant director.

The rise depends on the seven remaining teachers who were "re-spotted" under the direction of the new Director, Donald Magnus Mattison, Yale '28, Prix de Rome winner, and formerly instructor at Columbia University; he will teach classes in life painting and advanced composition. The Savage influence extends in the classes of life drawing and composition to be given by another newcomer,



Henrik Martin Mayer, winner of a Winchester Foreign Fellowship from Yale, instructor in drawing and composition in Cooper Union, New York.

The announcement came out of thin air one day at an assembly of faculty and students; it was received in silence. Late that night passers-by discovered an effigy tagged "MAT" hanging in a tree on the grounds; the following morning it was removed to a telephone pole at the corner intersection.

In an interview with the *Indianapolis Times* William Forsyth, dean of Indiana painters, and a teacher before the Herron was born, said: "It means that the Herron art school is wiped off the slate. Our hours have been so cut up that we needed changes to accomplish what we were attempting, but the change has been made in the wrong way. The dismissals came without any consideration, like a thunderclap. . . ."



*Elleb Bezaz: Mohammedan Beggar*  
Lenox Award Winner  
Soap Sculpture Competition

Opposition to the new deal was fostered by summary treatment of the dropped teachers, as was the general feeling that the faults of the school lay in the administration rather than its faculty.

The instructors removed were: William Forsyth, member of Indiana's big four; Clifton Wheeler, student of Chase, and a well known landscape painter; Paul Hadley, water color painter; Dorothy Eisenbach, former Herron and Pennsylvania Academy student; Constance Forsyth, also an alumna of the Herron and Pennsylvania Academy; Ethelwyn Miller, Columbia graduate, long head of the teachers training department which she had built; Burling Boaz, teacher of commercial and show card work; Edward Mayo, Cornell graduate of engineering, in charge of mechanical drawing classes.

Strength of the new school, to open September sixth, lies in its compactness and comprehensive

requirements for advancement during the five-year and four-year courses in painting and sculpture.

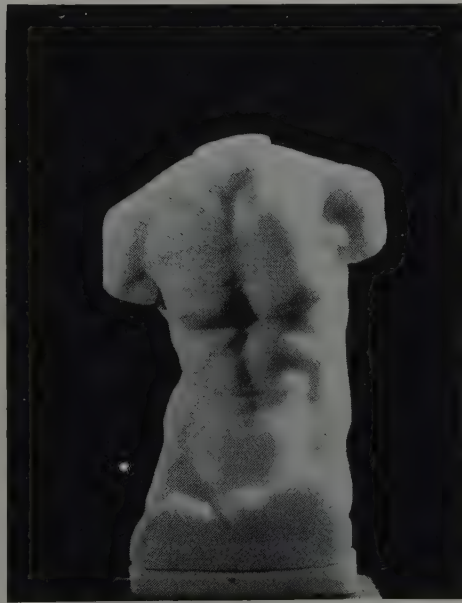
Schedules closely parallel those in use at Yale. Cast, life study, and composition form the larger part of the students' work. Lecture courses in related subjects are included in the catalogue. Courses in commercial art and teacher-training are also available.

BIRD W. BALDWIN

## *Handicrafts Old and New, Mystic, Connecticut*

"One of the most unusual of the many exhibits conceived by members of the Mystic Art Association." Thus the *Providence Journal* labelled a recent exhibit at Mystic which stressed comparison between present-day arts and crafts and those of our American forefathers. The exhibit closed on July twelfth.

Great care was taken in making the show comprehensive in scope. The Lyman Allyn Museum, New London, lent some of its early objects, especially those of the Colonial period. The majority of present-day work was contributed by craftsmen and artists in towns from Westerly to New London, the area in which the Mystic Art Association has most influence.



*Tom Robertson: Torso*  
First Prize Professional Class  
Soap Sculpture Competition



ABOVE: *Early Egyptian Vase Bearing Symbolic Representation. "Figured-Geometrical Ornament"*

BELOW LEFT: *Rhenish Cup-Head, Middle Ages.*

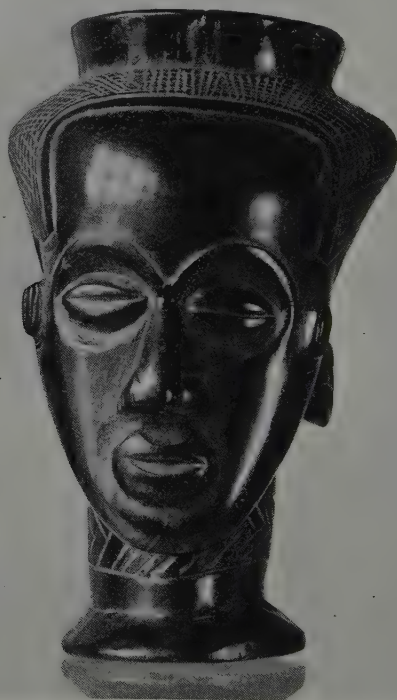
RIGHT: *Cup-Head from Congo.*

"*Figured Vessel and Utensil.*" Photographs Courtesy of the Cologne Museum of Applied Art.

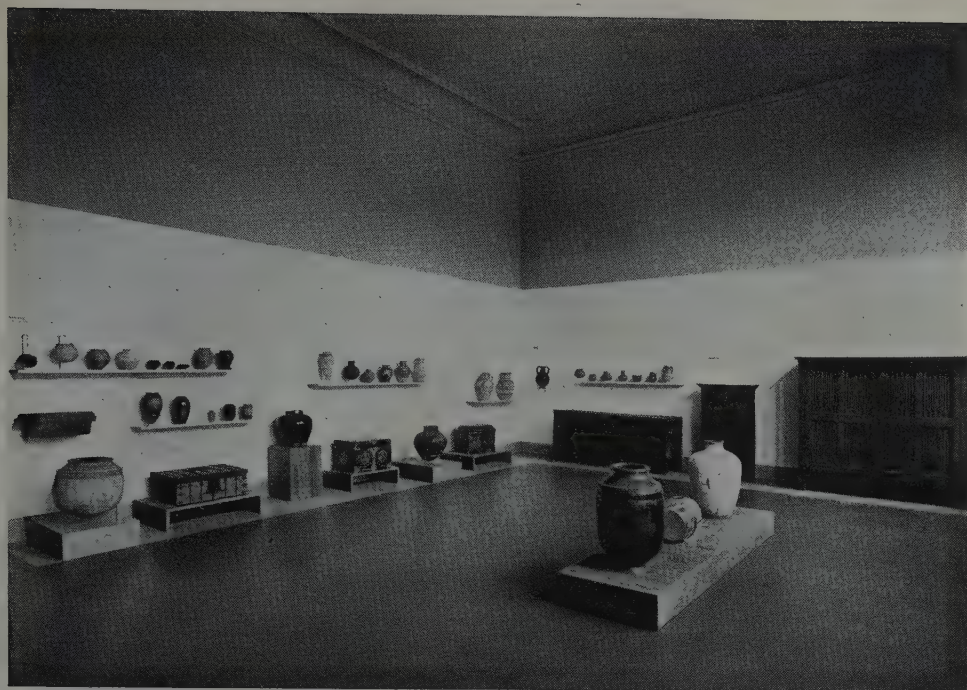
Of great interest was the section of the show devoted to the handwork of pupils in the Mystic and Stonington public schools. Its inclusion with the approved work of the past and the adult work of today gives some indication of what the future holds for us. The art work in schools throughout Connecticut has been of great interest to people all over the country. It is hoped that nothing will interfere with its continuance and that other occasions will be presented for exhibiting this school work on equal footing with what has gone before.

### *Cologne Museum of Applied Art*

The Cologne Museum of Applied Art has completely altered its architecture to accommodate the regrouping of its possessions on a "typological" rather than purely "historical" basis. This project, carried on over a period of three years under the most difficult circumstances, can serve as a perfect model for all museum officials who are prepared to acknowledge the inherent shortcomings of the "historical" method of displaying objects according to period and school rather than on the basis of technique and similarity of function. (Although we refer here primarily to domestic and group-symbolic objects, a variation of the same method could be







*Room Five Devoted to Preservation Objects: Urn, Pot, Chest, Trunk, Cupboard*

*Courtesy of the Cologne Museum of Applied Art*

applied with equal pedagogical effectiveness to all fine art objects.)

In the illustrated ninety-page handbook that Dr. Karl With, Director of the Museum, has written as a guide to the newly organized collection he explains why he has grouped his objects into the following three divisions: (1) Material and Manufacture; (2) Function and Form; (3) Color and Ornament. The rooms devoted to "Material and Manufacture" are designed, Dr. With tells us, to give the visitor an appreciation for the inherent qualities of various raw and finished materials, an understanding of the technical application of tools and machinery to these materials and to contrast the old methods of manufacture with the new. As for the second division, Dr. With argues persuasively that the form of an object is determined by the function for which it is intended. Since the fundamental needs of man have always remained the same despite the disparity of individual modes of living throughout the ages, Dr. With believes that certain generally valid canons can be deduced. He finds that these elemental forms are invariably governed by the laws of stereometry.

The objects selected to illustrate Dr. With's thesis consist of implements for drinking, pouring, eating, habitation, and preservation. The

objects are arranged in such a way that the visitor can readily distinguish the various elemental forms to which the urn, the pot, the chest, the trunk, the basket, the bureau, the cupboard, and so on, conform. "A pot," he remarks, "is formed plastically, a chest architectonically." "The handle on the wire basket," he observes, "is a western innovation. The primitive carried it vertically on his head." "All pots, drinking objects, and chests," he contends, "fall into three elemental categories: (1) they are either single limbed; (2) double limbed (having foot and body or body and cover); or (3) triple limbed (having cover, body, and foot or shaft)."

The rooms devoted to "Color and Ornament" form the most significant portion of the collection. Several rooms are set aside for glazed pottery and glass of one color and other rooms for objects of two or more colors. The material in the "Ornament" division breaks down into the following thematic categories: Geometrical Ornament; Figured-Geometrical Ornament; the Purely Figured Ornament. "The ornamental figure in contrast with the decorative one," writes Dr. With, "is purposefully integral, significant, and internally accented."

Dr. With and his associates have done an extraordinary job which museum officials on this

side of the ocean can study with interest and profit. Unfortunately the Nazi government has shown its gratitude to Dr. With for the fine work he has done in a curious way by removing him from the directorship of the museum he has converted from a storehouse for valuable objects into one of the most important "applied arts" museums in Germany.

E. M. BENSON



*Early Rajput Painting, Indian, Circa 1600*

*Purchased from Dr. A. K. Coomeraswamy  
by the Cleveland Museum of Art*

### *Rajput Painting for Cleveland*

A Rajput painting, dated about 1600 A.D., was recently purchased from Dr. A. K. Coomeraswamy for the Whittemore Collection of the Cleveland Museum of Art. In common with most Rajput painting it is an illustration of a *raga* or *ragini*, a musical mode. The painting shows Sri Raga, the hero, and Pancama Ragini, his chief queen, listening to music. In the top register Pancama is seated in a window, awaiting her Lord. In the center "Pancama disports with her Lord," while "a maiden plies the fan" and "expert musicians are singing . . . and playing." Below are more musicians and a groom attending Sri Raga's horse.

The third dimension is no more than suggested in the painting. Brilliant reds, yellows, greens, and blues, as well as black and white, make the whole highly decorative. Even more remarkable than the decorative quality, however, is the highly emotional intensity conveyed by the painting—an intensity that conveys the spiritual significance that underlies all Indian painting.

### *Students at the Metropolitan*

Even artists must start at the bottom; in a basement gallery of the Metropolitan Museum, Classroom K, there opened on July fifteenth an exhibition of work done by high school students, to continue through September seventeenth. This summer exhibit has come to be looked for yearly by those interested in youthful talent and in the part the Museum plays in encouraging the young artist. Those who come upon the exhibition without foreknowledge will find it interesting and enjoyable with or without educational implications.

The show includes the work of two groups. One is the Saturday Morning Class in Design, which has functioned for six years and has included this year talented students from seventeen high schools. During this period the projects carried out have included the making of a Calendar of Museum Monsters cut and printed in two colors, etchings and drypoints, clay models, original puppets, hand-blocked textiles and painted hangings, and painted chests and three paneled screens. These activities have been under the direction of Ethelwyn Bradish and Marion E. Miller of the Museum's Department of Educational work. The other group represented is the Stuyvesant High School Camera Club, which has held exhibitions at the Museum since 1922, its work at the Museum being under the leadership of Ethelwyn Bradish.

The Plant Forms in Ornament Exhibition is to continue through September tenth. The exhibition of Lace Shawls of the Nineteenth Century remains through October thirtieth.

### *Old Union Club an Art Gallery, New York*

The Grand Central Art Galleries has leased the old Union Club building, Fifth Avenue at Fifty-first Street; it was opened as a branch late in July. The building, which looks like an embassy, is admirably suited to the purpose to which it is now put, the rooms having thirty-foot ceilings, and either panelled or leather-covered walls.





C. Paul Jennewein: *Glory and Fame*  
*Seventh Issue of the Society of Medalists*

For the opening show in the new building the large west lounge was transferred into a gallery for portraits, where important new canvasses by John C. Johansen, Wayman Adams, Leopold Seyffert, Louis Betts, Sidney Dickinson, F. Luis-Mora and others were on display. The famous East Room with its twin fireplaces was selected as the gallery for landscapes. The spacious marble foyer made an excellent background for large pieces of garden sculpture, and the library on the second floor was equally good for the display of smaller sculptures.

Carlyle Burrows of the *Herald-Tribune* commented: "The architectural treatment of the interior itself promises to be a source of especial attraction to the gallery visitor, the building as originally designed by Cass Gilbert, incorporating with rich effect the styles of ornament of different historic periods." And later: "It is an ambitious undertaking that the galleries has embarked upon, in addition to the operation of the exhibition rooms at the Grand Central terminal. For the present it places before the public an imposing display of American art, well arranged and sumptuously housed in one of the finest locations in the city. The exhibitions there are certain to be well attended."

In the *Times* Howard Devree devoted well over two columns to the event, writing in part: "A retrospect of the ten years' work of the Grand Central Galleries reveals total sales of about five million dollars for the works of the living American artists included in that organization's long roster of members—an astounding total when

one considers the start from scratch, the problems of organization and sales, the last four agitated years. . . .

"Now with new and remarkable quarters on Fifth Avenue, the Grand Central Galleries are about to begin tapping the life of the metropolis anew. . . ."

### *Medalist's Seventh Medal*

Real glory or mere fame are sharply distinguished in C. Paul Jennewein's medal, seventh issue of the Society of Medalists. "Fame and Glory are symbolized in this medal as the elements in the life of men which the awarding of medals is designed to promote and recognize. . . . The representation of the cicada on the reverse of the medal might seem, at first, strangely out of keeping with the Latin word *Fama* which it divides. The figure, however, relates to the original meaning of the term, which is not necessarily high repute but rather public notice, so often confused with fame in its better sense. Thus, the cicada, by its noisy and shrill self-assertion, gains wide hearing, but it is only the discordant demonstration of an obstreperous but insignificant creature.

"But the symbol of Glory, the consummation of high achievement, is the winged child, expressing ingenuousness, guilelessness, faith, and aspiration, which in bestowing the laurels is conscious only of purity of motive in the supreme attainment which glorifies life and labor. . . ."

# NEW BOOKS ON ART

## *Art and "The Life"*

By George J. Cox. Doubleday, Doran & Company, Inc., Publishers. Price, \$5.00.

Man's interest in man and particularly in the body of man has always been important to mortals. That it continues so a large part of contemporary painting and sculpture as well as the great art of the past assures us. The present volume, written in the engaging style of George J. Cox, will be found helpful not only to students of "the life" but to all those whose interest in art has led them to a wider interest in their fellow men. Mr. Cox has explained his book's purpose in the Foreword: "The following pages thus make no claim to labored research or erudition; they are rather the result of enjoyable forays among books on the figure, tempered by sober contact with the problems of the classroom. While setting forth as scrupulously as possible to resolve some of those difficulties, an effort has been made not to lose sight of the point that, in art instruction, the stirring up of interest and the exercise of the imagination are of more importance than the presentation of unvarnished facts. . . ." Yet never does Mr. Cox forget that the facts are necessary before interest can be intelligently evoked and before the imagination can profitably take to the air.

The text of *Art and "The Life"* is divided into twenty-four chapters beginning with a general essay on the significance of the human figure and its importance in art, carrying us on in more and more detail to considerations of design and finally composition. An early chapter is devoted to comments on existing books and periodicals; the inclusion of such a chapter insures the alert reader from accepting blindly the one point of view to be found in the book.

There is, however, no need to warn against acceptance of Mr. Cox's attitude; there can never be too much tolerance of the kind that he displays. In his chapter on "Modern Exemplars" he does not confine himself to mention of any one school. Indeed many of his brief criticisms of present-day idols of the art world as well as of the more conservative painters and sculptors throw the reader off his guard enough so that he must stop and reconsider—and often amend his own opinions.

The more technical pages—and none of the book is burdened with technical phraseology—are filled with good, sound advice of the kind that is rather more often given than taken. For example, "It cannot be emphasized too much that

these are exercises—no more to be hurried than exercises on a piano, and no more to be treasured. A perfect rendition of an aria passes, and is succeeded by other efforts—but a piece of paper with lines upon it seems often to obsess a student. What has been learned from it is safe, however, and there should be no hesitation about filling reams of paper and destroying the great majority of the sketches. . . ."

Twelve plates in the beginning of the book present various treatments of the human figure from primitive, prehistoric, classic, mediaeval, oriental, renaissance, and contemporary sources. The back of the book contains also about sixty plates which greatly amplify the text. This is what is usually called a "sumptuously illustrated" volume; certainly it is plentifully and very well illustrated. The reader owes a real debt to Mr. Cox for having presented in such good and usable form so much material of profoundly human interest.

F. A. W., Jr.

## *Manor Life in Old France*

By Katherine Fedden. Columbia University Press, Publishers. Price, \$3.00.

Around the *livres de raison* of Sir Gilles de Gouberville, Mrs. Fedden has written an informal account of manor life in sixteenth century La Manche. De Gouberville was a representative Norman country gentleman, a petty nobleman—an agriculturalist, sportsman, and magistrate, and for a time *maître des eaux et forêts*. The rural mode of life, the duties of office and of rank, the ways and customs of provincial society are described in detail. This volume supplies entertaining and digestible information of primary interest to the general reader rather than the scholar.

F. A. GUTHEIM

## BOOKS

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order.

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The new catalogue of Traveling Exhibitions to be circulated during the coming season by The American Federation of Arts has just been published. Copies are available for all Chapters of the Federation, and will be mailed on request to any who have failed to receive one.

Exhibition service is now primarily for Chapters which are entitled to a new increased discount of 20% on the regular fees.

Bookings for exhibitions are now being made. Please address—

*Department of Educational Work  
The American Federation of Arts  
Barr Building, Washington, D. C.*

## TO TEACHERS OF ART

LANTERN slides of the Sixth National High School Art Exhibit, which appeared last spring at the Fine Arts Galleries of Carnegie Institute, Pittsburgh, are available after September 1 to high school art departments.

The slides reproduce in the original colors the most important art work by high school students who competed for the Scholastic Awards, annual prizes for creative work in art and literature. A lecture, composed of interesting comments on the Exhibit, is provided for reading during the showing of the slides.

Applications should be addressed to Ernest Watson, Art Editor, Scholastic, 155 East 44 Street, N. Y. A nominal fee is charged.

Scholastic also offers for exhibition a group of prints—woodcuts, linoleum block prints, and etchings—made during the past year by high school art students.

### SCHOLASTIC

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NEW YORK, NEW YORK





## FRIEND AND NEIGHBOR

CLOSE to those who live in small towns, and farther out upon the farms, is the helpful service of the telephone operator. In the truest sense, she is both friend and neighbor. Ties of kinship and association bind her to those whose voices come across the wires.

Bright and early in the morning she puts through a call that helps a farmer locate a drill for sowing oats. Another connection finds out if Jim Thomas, "over near Bogard," is feeding a bunch of calves and needs any shelled corn. Another gets the latest price on heavy hogs for Bill Simpson.

Through the day she aids in calling a doctor for Mrs. Moore, whose baby is ill. Plugs in an emergency call that sends an ambulance east

of town. Puts through a long distance call for Bob Roberts, whose boy attends the state college. Then, through the night, stands ever ready to help those in need.

Constantly in her mind and activities is one fixed, guiding purpose . . . "*Speed the call!*" And the further thought that she serves best when she serves with courtesy and understanding.

In the bustle of the city, as in town and country, that is the creed of every employee of the Bell System. Its faithful observance in so large a percentage of cases is an important factor in the value of your telephone service.



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The May issue carries profuse illustrations of the Architectural, Mural, Sculpture, Ceramic, Mosaic, Glassware, Metalwork, Tapestry and various other exhibits. The reproductions are clear and well arranged, and carry explanatory notes in English, French and German. The June issue continues the series of articles, featuring plans and photographs of the much discussed modern week-end bungalows designed by Bottoni, Faludi and Griffini of Milan.

## THE PRESENT VOLUME XXVI

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I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts.

HENRY D. THOREAU